

October 3, 1957 35c

down beat

VOICE OF AMERICA
AT THE
NEWPORT JAZZ FESTIVAL

ANNUAL SCHOOL BAND
ISSUE

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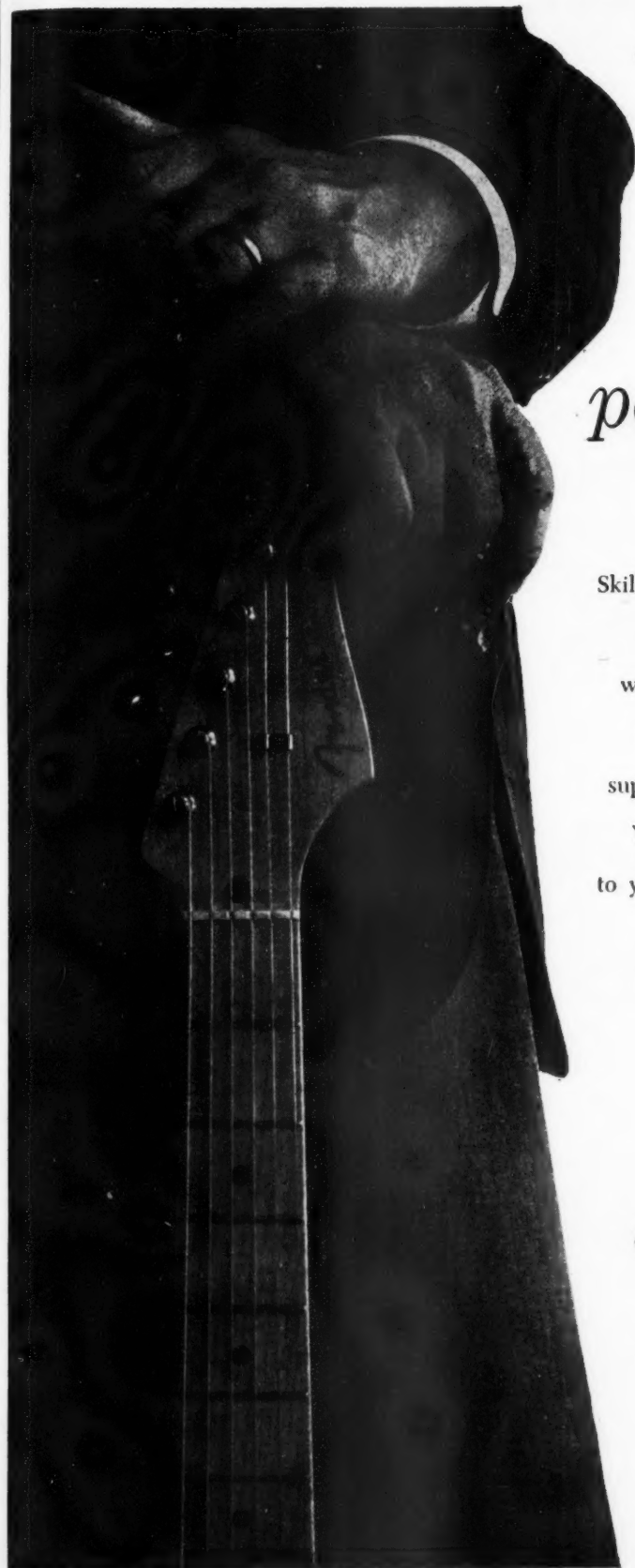
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A Dissenting Voice . . .

San Diego, Calif.

To the Editor:

This year's Critics' poll had the same farcical overtones as last year's fiasco. Selection of Bill Basie over Ellington again indicates that many critics (?) fear being nonconformists above all else. (God forbid that they would be found guilty of harboring "reactionary" sentiments!)

While severely demanding growth and progress from all others, they lap up the same stale portion of tasteless

riffs that the Count has been serving up since his Reno club days.

If a jazzman's talent and creativeness remain undiminished over a span of many years, if the critics (?) readily admit this fact, then how can they cast their votes for someone else?

They would all claim that jazz is a genuine art form, yet they proclaim that what was magnificent 10 years ago, is now "old hat." Harry Carney plays as well today as he ever did; then why do they flip for Mulligan?

Wonder indeed that jazz still struggles for rightful recognition among

"serious" groups in the community, when those who are presumably most perceptive, display the ephemeral tastes of Parisian fashion designers.

For those who voted for Gillespie on trumpet, I would wish no greater punishment than to have them all locked in a small room with a phonograph blasting out, over and over and over again, John's blood-curdling solo on *Roses of Picardy*.

I. L. Jacobs

Who Won? . . .

Troy, N. Y.

To the Editor:

Can the people, and not just the critics, pick the winner? I say, "Yes." Winners of the 1957 Critics' poll just published by your magazine include Gerry Mulligan—baritone sax. The winner???

We the people say it should be Nicky Briguola, 21-year-old freshmen student at Ithaca College of Music, Ithaca, N. Y. What a technician!! Ask anyone there who heard Nicky when the Gerry Mulligan quartet performed there this past season and invited him to sit in for a set.

His new, refreshing, stimulating, progressive style is filled with such new ideas, phrasing, and execution, that it is a must for all the music to come.

When can these two meet again to really decide the winner? In this case I am betting on the people to produce the winner.

Josephine Errera

A Crack? . . .

Lancaster, Pa.

To the Editor:

After reading *The First Chorus* (*Down Beat*, Aug. 22), I got the impression a crack was appearing in the bright and shining armor of modern jazz. After checking the poll and the critics comments, I was convinced this was true. The walls are slowly crumbling.

The last 10 years have been chaotic, to say the least, for jazz. There has been a constant squabble between factions, with name-calling by both sides as well as within the ranks. There has been a constant disagreement between artists, critics, and followers of jazz as to who swings, what group is or is not funky, etc., etc., until one can't be sure they are all talking about jazz.

Since the war, we have found "giants" springing up almost overnight. In most cases they have insufficient background in jazz to rate the stardom thrust upon them by critics and followers eager to be the founder of a new star.

For most of them, it is a lack of ability and an over abundance of technique that puts them in the spotlight. The public, not schooled in technique, is at a loss to understand what the musician is trying to say. All of this has brought about a disintegration of relationship between musician and public. And as the gap widens, a third party sneaks in and steals the show. In this case, rhythm and blues and later rock and roll. (May it die a quick, horrible death.)

The general public, on whom the musician depends for a livelihood is not being sold on modern jazz. Look at the

(Continued on Page 6)

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By Jack Tracy

LENNIE TRISTANO pinpointed it neatly. He had just finished listening to Ray Brown's class at the School of Jazz in Lenox, Mass., run deftly through a handful of arrangements, with Brown helping out on bass and Milt Jackson on vibes. Tristano said:

"I wish I had had the chance to play with Ray Brown and Milt Jackson when I was 16 years old."

These youngsters had the chance, and although it seems quite obvious that one cannot be taught to play jazz in three weeks, they received great encouragement and constructive criticism from a staff that approached its task with utmost seriousness.

ELSEWHERE IN THESE pages you will read a full summary of the school's activities and aims.

I would just like to take this chance to express admiration publicly for the time and effort executive director John Lewis and his staff devoted to getting a never-before-attempted project off the ground.

To walk outside on a brilliantly sunlit morning in unbelievably beautiful surroundings and see Dizzy Gillespie, dressed in blue jeans and corduroy jacket, conducting an ensemble class was more than cause to run back for a camera.

To watch Ray Brown and Oscar Peterson and Bill Russo and Jimmy Giuffre and Max Roach patiently take classes through arrangements and try to show them how to attack notes, and phrase, and play with jazz feeling would impress even the most blasé.

To see the instructors themselves, most of whom had done little or no teaching previously, grope with problems and questions and even play instruments other than their own to illustrate points was warming.

THERE WAS ONE obvious flaw, but it can be ironed out if the project continues and grows. The problem is that there are almost no jazz teachers to be found.

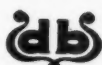
All of the men were well-equipped musicians who were able to impart some of their experience and attitudes to students, but only Russo came to Lenox as a full-fledged teacher, one with years of it behind him.

The remainder had to rely largely on intuition and trial-and-error to conduct classes. They had to learn right along with the students.

LEWIS WOULD DO well to select next year's staff almost immediately to give them time to devise and co-ordinate teaching methods and to get a thorough briefing on this year's spots that need strengthening.

A positive step in the direction of schools dedicated solely to the teaching of jazz has been taken. If the objective can be even more sharply defined, and if teaching methods can be clearly established and practiced to eliminate wasted and duplicated efforts, Aug. 10-29, 1957, may go down as an important three weeks.

If it turns out to be just daily jam sessions, with amateurs playing with pros, it will be a yearly novelty, not really a school.



down beat.

Volume 24, No. 20

October 3, 1957

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MUSIC NEWS

The beginning of the 18th Jazz at the Philharmonic tour; the return of a wanderer; a Jazzbo untied; the threat of a suit against a new jazz club, and the formation of a new band by trumpeter Leon Merian are among the featured stories in the regular news roundup that begins on page 15.

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On The Cover

Ted Williams' photo of the Marshall Brown-led Farmingdale high school dance band captures some of the excitement the group stirred at the Newport Jazz Festival in July. The soloist is Andy Marsala, the *Blindfold Test* subject in this issue. A story on how Brown did it begins on page 20, and biographies of the youngsters will be found on page 22.

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top 10 tunes and one can readily see what they buy. They bought early Duke and Henderson and later BG, Shaw, Dorsey, Barnet, etc., because they understood the music. Most of it they could sing. All of it they could dance to, and it set the feet of an entire nation back on the dance floor.

Whether the swing era was jazz or not will be argued long after the Civil War is settled, but looking back now, it appears to have been a far better link between musician and public than modern jazz could ever hope for.

As you may have gathered, I am not a fan of modern jazz. I prefer the big bands for my listening. I think they are much closer to jazz, and a jazz the public will support, than modern jazz will ever get. But then everybody don't like olives either.

My plea is this: Let's get back to earth with music the public can enjoy. Let the musician play foot-tapping music the people understand, not to

satisfy some frustrated would-be musician with a desire to be a Duke in stature two days after he buys a horn, but to get people back on the dance floor.

Let's bring back the old-fashioned jam session and cutting contests where the musician can meet others and exchange ideas. Then the would-be musician will come off the pedestal he never earned and fall into proper perspective, and once again jazz will swing and live.

Ross W. Garrett

Send In The Reserves . . .

Joliet, Ill.

To the Editor:

I am of the opinion that too many of our musical greats do not receive enough attention after death because of the absence of new discs to release.

To compensate for this, I suggest that at each recording session a few records be cut to be placed in a reserve

pool for issuance after the passing away of the artist.

I realize that the musical trend is always subject to change and that some of the reserve records could become hits at any given time. Allowances for this could be made by issuing the reserve record/records that in the opinion of the management might be possible hits and then at a later session refill the reserve pool.

Glenn Miller's fame carried on for some time after he died, but this was due primarily to reissuing his older hits and now even Mr. Miller's prominence is waning. Followers of this type of music would have kept him in higher standing if there would have been new releases to purchase.

It is a needless hardship that in addition to losing great musicians and leaders we should also have to lose their inspiring music. I am an ardent follower of Stan Kenton and needless to say the day of his passing will indeed be a sorrowful one for me. In a sense, with the reserve pool, he could go on living for quite some time, and jazz lovers wouldn't have to experience an abrupt end to a brilliant music.

William E. Lichtenauer

A Primer . . .

Bronx, N. Y.

To the Editor:

How in the world do you pronounce Idrees Sulieman?

Thomas M. Moriarty

(Ed. Note: Just the way it looks.)

Miss Kenney Objects . . .

New York City

To the Editor:

Re: Ralph Gleason's review of Beverly Kenney with Jimmy Jones and the Basie-ites.

For those who have recently become interested in jazz, it must be very difficult in keeping up with the critics' opinions on who is and who is not to be considered a jazz artist.

If I did not consider myself qualified to judge, I might wonder whether Nat Hentoff, Barry Ulanov, George Shearing, and scores of others were not hearing something nonexistent in my voice.

As for Count Basie sanctioning the use of his name on album covers—he was consulted beforehand, and his comment on hearing the album was, "She wails."

What then are we to tell the new listeners? Jazz is a matter of opinion??

Beverly Kenney

Where's Marian? . . .

New York City

To the Editor:

I was very pleased with Dom Cerulli's article on Marian. But why did you have to put "Margaret" on the cover?

Jimmy McPartland

Hear, Hear . . .

New York City

To the Editor:

I just wanted to second the sentiment expressed in your Aug. 22 column, about bringing back just plain jamming.

For me the best moment of the Newport festival was the session Gerry Mulligan did succeed in getting up, but which apparently no one knows about because it took place early Monday morning in Room 31 at the Viking

(Continued on Page 10)



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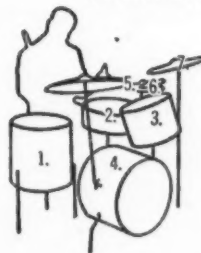
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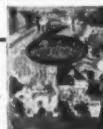
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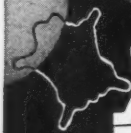
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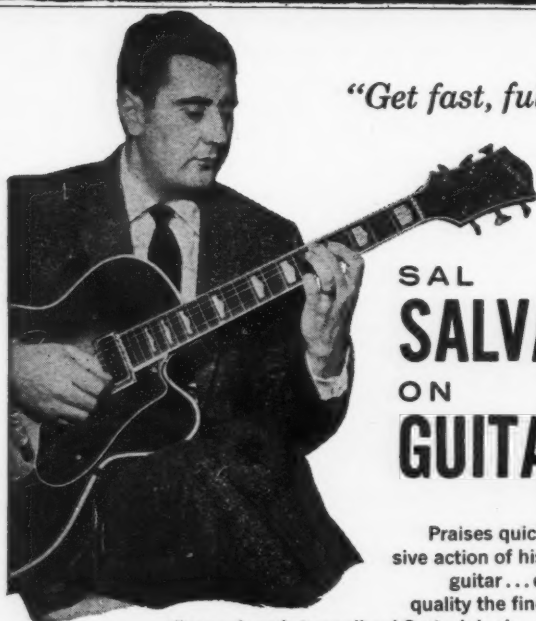
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before an audience of about 10 people.

Gerry had been spoiling for a chance to do a little free-style blowing, as you note in your column; we prowled around right after the concert Sunday night, and dug up Ray Brown and the Jimmy Giuffre 3. A last-minute change of flights required Ray to leave before it got started, but Gerry and the Giuffre boys settled down to an hour and a half of undescrivable blowing in my room, in which some of the happiest blending of the new and old took place.

No showboating of any kind, no applause, nothing but music. And it was so quiet that the hotel got only two complaints.

I'm afraid that session would not have "sold" anywhere, except maybe on records, but it was the kind of music that there can be much more of if the musicians of the modern school will cross over and get back to free-style elementals whenever the opportunity presents itself to meet one another off the job and get themselves into a groove beyond their set routines and small-combo arrangements.

George Avakian,
Columbia Records

Inside View . . .

New York City

To the Editor:

I was sorry to read the summarizing comment in Dom Cerulli's otherwise fine review of our own Great South Bay Jazz festival, wherein he editorially hoped that Louis and Elaine Lorillard took notice of certain features of this festival.

I would like to say that we, in our organization, have a deep feeling of gratitude to the Lorillards. Not only did they have the foresight and courage to conceive and then bring into being a jazz festival, to the immeasurable benefit of jazz musicians and listeners, they, as well as George Wein and Charles Bourgeois, continuously advised us and helped us in organizing and running ours.

If it's true that there were features of the GSBJF that were successful because of intimacy of atmosphere, it's also true that the model of Newport was followed, and some of their mistakes could be much more easily corrected by our new festival that had a clean slate going in.

We would like publicly to express our sincere thanks to the Lorillards for an unlimited supply of interest and help, and we would like to wish them all future success in the national event that they have created.

Francis Thorne,
For directors of
Great South Bay Jazz Festival

Bits And Pieces . . .

Toronto 6, Canada

To the Editor:

Can you please confirm or deny the rumor that George Avakian got so muddled up when editing and resplicing the tapes from the last jazz recording session at Columbia that the label was thinking of issuing the pieces of tape in the form of a jazz record do-it-yourself kit?

Name Withheld
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Down Beat

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Down Beat



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NEW YORK

JAZZ: Hamp Hawes is hospitalized in Texas with a serious illness . . . Bernard Peiffer cut a trio LP for Decca with drummer John Cresci and bassist Ernie Furtado . . . Charlie Mingus dropped the piano



Mingus

from his group and now is experimenting with two basses. He also doubles on piano . . . Teddy Wilson's concert jazz company, including singer Joya Sherrill, trumpeter Buck Clayton, clarinetist Sam Most, bassist Arvell Shaw, and trombonist Sonny Truitt, is reported sold out in its upcoming 50-city tour starting Oct. 8 . . . Blue Note cut another Lee Morgan album, with all writing by Benny Golson. On the date were Curtis Fuller, trombone; Art Taylor, drums; Paul Chambers, bass; Ray Bryant, piano; George Coleman, alto and tenor, a newcomer from Chicago in his record debut . . . Gigi Gryce received the long-awaited son he and his wife had been hoping for. They've named him Basheer . . . Benny Golson, who just completed a book of Dizzy Gillespie's trumpet solos with Jerome Richardson, is writing arrangements for Bobby Hackett's group. The Gillespie trumpet style book will be published this fall by Charles Hansen Publications, and is aimed at high schoolers and up . . . Jimmy Rushing will tour America with Leonard Feather's Encyclopedia of Jazz concert package, following his European jaunt . . . Decca is readying an LP of the Dorsey Brothers band, covering 1934-'35 . . . Turk Murphy and his band made Mutual's Bandstand USA show five weeks in a row, from the Bourbon Street club, through September . . . Anita O'Day plans to settle in New York for about six months, to work and record, possibly with a new label.

Count Basie switched from Verve to Roulette for a two-album deal . . . Miles Davis hospitalized for surgery . . . Anita O'Day and the new Bobby Brookmeyer group open at the Village Vanguard Sept. 24 . . . Buddy Rich was set to play Cafe Bohemia through the middle of September, tour Europe, then return to the same location. Bobby Scott's trio closed in mid-August, and the Reese Markewich quintet, new group chosen for the New York Jazz Festival, played the rest of the month. Ronnell Bright's trio was scheduled to open Sept. 2 for two weeks . . . Vocalist Barbara Lea cruised the Caribbean on the S. S. Caronia, working and relaxing, for at least two weeks in September . . . Tommy Leonetti, new vocalist on the TV Hit Parade show, cut a Vik album with a brass band, string backing, and a jazz group. On the jazz date were Nat Pierce, Osie Johnson, Milt Hinton, Barry Galbraith, Urbie Green (on bass trumpet and trombone), and Walter Lubinsky . . . Hilton Jefferson, veteran reed man, is blowing on RCA Victor rhythm and blues dates . . . Gene Quill suffered a painful eye injury while repairing his alto . . . Cootie Williams, in addition to cutting rhythm and blues sides for Victor, is also operating under the label's specialty department . . . Urbie Green is reported ready to take a Benny Goodman band on the road, with the old book . . . Billie Holiday has split from Verve, and is mulling offers from several labels . . . Abdul Malik replaced bassist Wilbur Ware in the Thelonious Monk quartet at the Five Spot . . . Roy Eldridge joined the Sol Yaged group at the Metropole. Also in the band are vibes man Harry Shepard, pianist Bob Hammer, bass man Pete Compo, and drummer Cozy Cole. Former Benny Goodman drummer Roy Burnes was set to pinch-hit for Cole when Cozy leaves for England and Europe with the Jack Teagarden group . . . Bud Powell switched to Roulette from RCA Victor.

Felicia Sanders re-opened at the Bon Soir Sept. 6, when the nitery resumed operations following a summer layoff . . . Sal Salvador's quartet, with Ray Starling on piano, trumpet, and mellophone; Jack Six on bass, and Ronny Free on drums, is rehearsing for September bookings . . . Manny Albam's second volume of Coral's Jazz Greats of Our Time is in the can. On the sessions were Harry Edison, Richie Kamuca, Charlie Mariano, Shelly Manne, Red Mitchell, Stu Williamson, Bill Perkins, and others . . . Reese Markewich's quintet, chosen to play the New York Jazz Festival, also copped

(Continued on Page 58)

music news

Down Beat October 3, 1957

Vol. 24, No. 20

U. S. A. EAST

Number 18 Comes Up

In 1944, an outspoken young promoter staged a concert of jazz artists at the Philharmonic auditorium in Los Angeles.

It was a success, and so was the name. On Sept. 14, Norman Granz and a name-laden troupe started off on the 18th national Jazz at the Philharmonic tour.

As in years previous, the concert was to be recorded and issued by Granz. This year, the opening concert at New York's Carnegie hall was set to be taped. Last year's JATP (volume 12) set drew some 25,000 advance sales.

On the roster were Ella Fitzgerald, the Modern Jazz Quartet, the Oscar Peterson trio, Roy Eldridge, J. J. Johnson, Lester Young, Stan Getz, Sonny Stitt, Coleman Hawkins, Flip Phillips, Illinois Jacquet, and anchor man Jo Jones.

Following the New York opening, the tour was set to meet this schedule: Symphony hall, Boston, Sept. 15; Bushnell auditorium, Hartford, 16; Massey hall, Toronto, 17; Music hall, Cleveland, 18; Syria Mosque, Pittsburgh, 19; Ford auditorium, Detroit, 20; Academy of Music, Philadelphia, 21; Keil auditorium, St. Louis, 22; Murat theater, Indianapolis, 23; Taft theater, Cincinnati, 24; Music hall, Kansas City, 26; Municipal auditorium, Minneapolis, 27; Milwaukee auditorium, 28; Opera House, Chicago, 28; State Fair auditorium, Dallas, Oct. 1; Civic auditorium, Seattle, 2; Public auditorium, Portland, 3; Civic auditorium, San Francisco, 5; Memorial auditorium, Sacramento, matinee, 6; evening performance at Auditorium arena, Oakland, 6; Shrine auditorium, Los Angeles, 7.

For the troupe, it marked 27 concerts during the tour. For Ella, it marked her ninth season with JATP.

Upcoming: a possible European tour, with a week in England, next spring.

Festivals Too Much?

The days of the star-studded jazz festivals well may be numbered, according to George Wein, director of the Newport Jazz festival and a potent force in the jazz world.

He based his statement on the ever-increasing list of such festivals which, he said, may force themselves out of business by their own number and the rising costs of such productions.

As though preparing for the day, Wein inaugurated his latest venture, called Concert Jazz Productions, on Oct. 4. This calls for single artist tours of a circuit of 15 cities in Canada and the United States which are removed from the regular heavily traveled jazz routes. If the tour suc-

ceeds, it will increase the number of cities, Wein said.

Dave Brubeck takes the pilot tour, which begins in Montreal then goes to Ottawa before reaching other cities in upstate New York, Massachusetts, Rhode Island, and Connecticut.

"These artists are big enough to draw on their own rather than just being a part of jazz shows," he said.

"In the classical field, we have a Rubenstein, a Horowitz, or a Menuhin who can attract many persons in a single evening's concert. There should and can be the same thing with jazz performers.

"Can you picture a 'battle of cellos' between Cascals and Piatorgorsky? The classicists don't need that and neither does the jazz field."

Out Of The Past

When Harry Belafonte was a child, he had an accident with a pair of shears, and injured his right eye.

Through the years, although that eye was weaker than the left one, it seemed no cause for concern.

Early in August, however, the eye began to pain him, and he complained of impairment to his sight. He visited a doctor in Washington, D. C., where he was to play a concert in his highly successful tour, and learned the bad news.

The injured eye had worsened, and immediate surgery was necessary to save it. Belafonte entered New York hospital and underwent the delicate operation to mend a detached retina. The last 10 dates in the record-breaking tour and an upcoming engagement

in the Waldorf hotel were canceled, and a long wait began.

Results of the operation would not be known until mid-September, when the bandages covering Harry's eyes were to be removed. Doctors noted, however, that the surgery was a success, and no complications had arisen.

Meanwhile, with his wife, Julie, by his bedside, Harry waited and prayed.

Sid Leaves Void

A music void was left unfilled for Boston jazz fans when Station WBMS changed hands recently and disc jockey Symphony Sid returned to New York.

The station more than lived up to its new call letters, WILD, with frantic presentations of everything from music to weather reports and station breaks. Listening to it is a little too much like being locked in a small room with a collection of Bill Haley's and Little Richards going full blast.

The departure of WBMS and Sid leaves radio Station WHDH's John McLellan the only remaining disc jockey who serves palatable jazz.

Wanderer Returns

Clarinetist Tony Scott wound up some five months of touring and playing and spreading the word of jazz in Europe and Africa in mid-September.

The tour, which began with three weeks booked in Stockholm, was patched together by the jazzman as he traveled through Scandinavia, Italy, Holland, France, and Germany. He paused en-route to cut some records for an RCA-



Chicago's Blue Note was the scene of this action recently, when Sammy Davis Jr. and incoming star Carmen McRae teamed to present a copy of their new duo album, *Boy Meets Girl*, to the outgoing Dizzy Gillespie.

Victor affiliate, which may be released in this country.

Scott also became the first American jazz artist to play concerts in the Union of South Africa. He scheduled a trip to the new Republic of Ghana before heading homeward, where promotion duties awaited him for his new RCA Victor LP, *The Complete Tony Scott*.

Jazzbo Untied

Al (Jazzbo) Collins, onetime curator of the cool on NBC's New York radio outlet and a figure of prominence in the jazz disc jockey field, pulled up stakes and went back home in August.

Home, for Collins, is Salt Lake City, Utah, where he was offered a combination deal consisting of four hours a day, five days a week on radio station KALL; plus 1½ hours a day, five days a week, on live television over KUTV.

Collins reported he was given carte blanche to choose and program his recorded selections. The radio hookup at KALL comprises 52 stations.

Better yet, and perhaps overshadowing the three-year contract with KALL, was Collins' momentary expectations of fatherhood.

Winding Up

Kai Winding is making several changes in his septet after its recent vacation. The major one brings in Don Sebeski, formerly with Warren Covington's Commanders, in place of Carl Fontana. Fontana, who has rated well in various jazz polls, probably will form his own combo.

Winding also is making changes in his rhythm section, but no definite announcement had been made. Trombonists Wayne Andre and Dick Lieb of the original group continue with Kai.

U. S. A. MIDWEST

Teagarden and Crumpets

During the next few months, many Europeans already familiar with beer-gardens will be introduced to a Teagarden.

Trombonist Jack Teagarden, completing a booking at Chicago's Brass Rail, announced final plans for a European tour. Teagarden will head a group including Earl Hines, Cozy Cole, Peanuts Hucko, Max Kaminsky, and Jack Lesberg.

The tour opens a 16-day, one-niter schedule of England, Scotland, and Wales with a Sept. 28 performance at Royal Festival hall in London. The tour of England will be followed by dates in Sweden, Norway, West Germany, Austria, Switzerland, the Netherlands, and possibly Italy and France. The entire tour will last eight to 10 weeks.

Where's My Scully Lathe?

Two of the independent record companies in Chicago continue their efforts to record jazz in that city.

The Argo label, which has been releasing sides by local talent, recently cut a Clark Terry-Paul Gonsalves session, scheduled for release in late September. Cy Touff was set to record an LP with Sandy Mosse and Chubby Jackson for Argo, too. Included were four arrangements by Al Cohn and four by Ernie Wilkins.



Dick Bock, the now-unbearded lion and head of the Pacific Jazz Records, looks as happy as Bud Shank does upon the formal re-signing of Shank to the label. Latest Bock-Shank venture is an album called *The James Dean Story*, on which Chet Baker will share credit lines.

Replica Records is set to release *Exhibit*, an LP featuring the experimental sounds of a group headed by composer-baritone saxist Sture Swenson and drummer Jack Noren. Sessions coming up on Replica include an Ed Higgins trio side.

Academically Speaking

The Northwestern university jazz society has scheduled an impressive series of club-sponsored activities for the current school year.

The Woody Herman band will appear at the society's first fall concert on Oct. 8. A second concert is planned for Nov. 19. Also planned are a series of panel discussions on jazz, with visiting and local musicians participating. Among the subjects to be discussed will be the role of the disc jockey, the plight of the local musician, and the recording session.

In order to stimulate the development of jazz in the Chicago area, the society plans to initiate a jazz workshop program, too. Musicians in the area will be invited to play together and exchange ideas.

Complete information may be obtained from Tom Ferguson, Northwestern Jazz society, Scott hall, Evanston, Ill.

Strike Up The Bands

The bands will be comin' round the Hotel Sherman in Chicago this year in a pre-Christmas gift package for band members, directors, and fans.

The 11th Midwest National Band clinic will be held in the Sherman Dec. 18-21, one week later than originally announced. More than 5,000 persons are expected to visit the free clinic.

Among the attractions at this year's clinic will be performances by 10 bands, 12 instrumental clinics (including reed, brass, and percussion ensembles), exhibits by the major music publishers, displays of band uniforms, a reception, and free grand finale dinner.

An important feature will be a performance by the third All-American Bandmasters' band on Dec. 20. Plans

call for the band to be composed of bandmasters from each of the 48 states and Canada. The band will be rehearsed and conducted by Glenn Cliffe Bainum, director emeritus of the Northwestern university bands, Evanston, Ill.

Among school bands slated to perform are Maury high school band of Norfolk, Va., directed by Sidney Berg; Torrance Area Youth band of California, directed by James S. Van Dyck; London Police Boys band of Ontario, Canada, directed by Martin Boundy; Rochester, Minn., high school band, directed by H. L. Lidstrom; Lockport, Ill., high school band, directed by Ernest Caneva; Centerville, Iowa, high school band, directed by Mark Kelly; Larsen junior high school band of Elgin, Ill., directed by George Hove; Vandercook college band of Chicago, directed by Richard Brittain.

School bandmasters may apply for membership in the bandmasters' band. Applications, together with requests for complete clinic information, should be addressed to Lee W. Petersen, 4 E. 11th St., Peru, Ill.

U. S. A. WEST

Jazz City Legal Threat

Operators of New York's new Jazz City night club may face legal action designed to force them to change the name of the spot.

Maynard Sloate and Joe Abrahams, partners in an identically named Hollywood jazz club closed since March 21, told *Down Beat* they will consult their attorney with intention of restraining the New York club from using the Jazz City name.

Sloate and Abrahams declared their intention of using "Jazz City" on the marquee of a new jazz room to be opened by them in Hollywood "... sometime in the future."

"You can't copyright names as such," admitted Sloate, "but I think that previous use over an extended period is sufficient grounds to prevent another club from taking advantage of an established name. Why, there are even two albums on Bethlehem which use the Jazz City identification in presenting music recorded in our club."

Jazz Hallmark

With the hopeful anticipation that Los Angeles jazz fans will seek something cool after the belt of summer heat, the L.A. Jazz Concert hall is re-opening late this month or early in October.

Benny Carter, partner in the venture with booking agent Jack Hampton, said they are undecided on whether to operate on a weekends-only basis.

"We are definitely seeking talent," Carter said, "both local and out-of-town. And we're determined to reopen and, if possible, to keep the hall in operation as long as the public supports us. If this means holding concerts weekends only, that's what we're going to do. At any rate, we can guarantee the best jazz available."

On Right Track

An agreement under negotiation at presstime between Los Angeles' KABC television station and Pacific Jazz

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Down Beat

Records may shortly make available on LP albums soundtrack music from KABC's *Stars of Jazz* show.

Producer Jimmy Baker told *Down Beat* the Pacific Jazz album series is to be titled *Bobby Troup's Stars of Jazz Series* and will consist of the best tapes from each telecast since the show's inception June 25 of last year. These albums, according to Baker, will not be restricted to instrumental selections. Best vocal performances will be selected for inclusion.

Under present plans, the producer said, each album will necessarily include five or six groups as well as vocal tracks. The performing artists will be paid regular recording scale and some funds from album sales will revert to the station to defray the show's production costs. Baker added that PJ president Richard Bock reportedly does not anticipate serious contractual difficulties with other record companies with which the various artists may be signed. Clearance procedure was being worked out at the time of writing.

Bandom At Random

A Band Is Born

Things began to happen fast for 31-year-old trumpeter Leon Merian mid-way in August.

The veteran sideman of the bands of Lucky Millinder, Gene Krupa, Boyd Roeburn, Eliot Lawrence, Pete Rugolo, Chico O'Farrill, and others, suddenly found himself with a band.

He signed a five-year exclusive artist contract with Decca Records, and cut his first album with a big band and with strings. In addition, there are plans afoot to launch him as a leader, with a six brass, four reeds, three rhythm, piano-less band.

Merian, a former Bostonian who has worked in the pit of *Wonderful Town*, and onstage in *Silk Stockings*, was lately a member of the ABC-TV band on Alan Freed's rock 'n' roll show, *The Big Beat*.

Still to come: a trumpet sonata, being written for him by composer Alan Hovhanness.

Set for Merian's band were Al Derisi, Joe Caini, Don Leight, trumpets; Harry DeVito, Al Lorraine, Freddy Zito, trombones; Jerry Sanfino, Artie Baker, Frank Socolow, Dave Kartzner, reeds; Bill Pemberton, bass; Joe Marshall, drums; Tommy Lucas, guitar. Writing was by Jimmy Mundy and Charlie Hathaway, with Hugo Montenegro scoring the string dates for the record session.

Things To Come

Lenox, Mass.—A prominent jazz critic, as noted for his preoccupation with things traditional as his lack of acceptance of the current scene, visited Bill Russo's ensemble class at the School of Jazz.

After listening to a few tunes, he turned to Russo and said, "There's a lot of counterpoint in there, isn't there?"

"Yes, I guess so," Russo replied. "Good," the critic answered, "That's the coming thing, you know."

Records, Tapes

Horning In

Bolstering his stable of artists for Dot Records' *Jazz Horizons* series, album a&r chief Tom Mack has signed Paul Horn to an exclusive contract. Horn succeeded Buddy Colette on woodwinds with the Chico Hamilton quintet last year.

In his first solo album for the coast major, Horn will be featured on alto, clarinet, and flute.

An Oberlin college graduate, Horn has a master's degree from the Manhattan School of Music in New York and worked with the Sauter-Finnegan orchestra before joining Hamilton.

Paul, Not Johnny

The first recorded meeting of Paul Desmond and Gerry Mulligan has been waxed by Norman Granz on his Verve Records label.

Granz has an album featuring the two saxmen backed by rhythm support of bassist Joe Benjamin and drummer Dave Bailey, Mulligan's regular section. Granz said he arranged with the musicians union for the session, promising a swap with Fantasy Records, with which Desmond is exclusively signed. Under terms of the agreement, Mulligan will cut an album with Fantasy's Cal Tjader quintet.

Other new albums recently completed by Granz include a second *Louis and Ella*; a *Louis with Strings*; two Kid Ory albums featuring clarinetist Darnell Howard, and a Louie Bellson octet LP on which Granz himself plays tambourine in one number and which features Juan Tizol, Willie Smith, and Harry Edison.

An important addition to Granz' *Jam Session* series is a new LP uniting Stan Getz and Gerry Mulligan with Harry Edison on trumpet and a rhythm sec-

tion comprising the Oscar Peterson trio and Louie Bellson.

No release dates are as yet available on the new albums.

In High Gear

Mode Records' a&r chief and national sales director, Red Clyde, continues to contract and record a parade of artists in keeping with his policy of a production and release schedule of 10 albums a month.

Tenor man Warne Marsh, drummer-vibist Vic Feldman, guitarist Al Viola, and trumpeter Don Fagerquist are among the latest to record LPs for the Hollywood independent label. In the vocal department, television singer Doris Drew and jazz singer Johnny Holiday also have been added. Holiday's session is to be recorded under the supervision of Mode's music director, Marty Paich.

The label's initial stereophonic tape packages will be on the market in time for Christmas shopping, according to Clyde, who said he plans to release stereotapes of the entire Mode catalog as it becomes available.

Gene Presents Stereo

Added to the growing roster of record companies jumping into the tape field (*Down Beat*, Sept 19) was the Gene Norman Presents label.

Scheduled in early autumn was its first stereo tape, *A Salute to Louis Armstrong*, featuring Teddy Buckner and his Dixieland Band.

Since the first of this year, company officials said, the label and its subsidiaries, Whippet and Dixieland Jubilee, have been cutting everything stereo.

In the east, Decca announced that it had no stereo catalog yet, but the firm is investigating the possibility of entering the field. Decca is the lone major without announced stereo tape plans or a catalog of available tapes.

Buyers Beknight Best Bands

The men who buy music for America's ballrooms are annually polled by this magazine to gain a sampling of their personal choices as the best of the bands and band singers.

And for the third straight year, members of the National Ballroom Operators association have concluded that the best dance band in the country is directed by one Lawrence Welk.

And they have again tipped their collective hat to Les Brown and Guy Lombardo as possessors of the best swing and sweet bands and to the Six Fat Dutchmen, out of New Ulm, Minn., as best polka group.

Newcomers to the first place ranks this year include Leo Greco's Pioneers as best western band, displacing Hank Thompson, and Pee Wee Hunt in the small band category, taking over from Louis Armstrong.

Richard Maltby was named most promising swing band, Ralph Marterie repeated as best instrumental leader, and Eddy Howard as singing leader. Band singers are Tommy Mercer of the Jimmy Dorsey crew and Alice Lon, from Welk. Complete results follow.

- | | | |
|---|--|---|
| Best Dance Band
1. Lawrence Welk
2. The Glenn Miller Orchestra Under the Direction of Ray McKinley
3. Les Brown | 2. Pee Wee King
3. Hank Thompson
1. Six Fat Dutchmen
2. Whoopie John Wilfahrt
3. Frankie Yankovic | Singing Leader
1. Eddy Howard
2. Woody Herman
3. Ray McKinley |
| Swing Band
1. Les Brown
2. The Glenn Miller Orchestra Under the Direction of Ray McKinley
3. Jimmy Dorsey | 1. Pee Wee Hunt
2. Louis Armstrong
3. Bill Haley
Most Promising Swing Band
1. Richard Maltby
2. Les Elgart
3. Maynard Ferguson | Best Attraction Other Than Band
1. Crew-Cuts
2. Four Freshmen
3. The Diamonds
Male Band Singer
1. Tommy Mercer
2. Dick Dale
3. Joe Williams |
| Sweet Band
1. Guy Lombardo
2. Jan Garber
3. Lawrence Welk | Best Instrumental Leader
1. Ralph Marterie
2. Sam Donahue
3. Buddy Morrow | Female Band Singer
1. Alice Lon
2. Dottie Reid
3. Sandi Summers |
| Western Band
1. Leo Greco | | |

Cross Section

Jack Teagarden

By Don Gold

WELDON JOHN TEAGARDEN roared in with the '20s.

He's been roaring ever since.

Better known as Jack, Teagarden has been a part of jazz for more than 30 years. The 52-year-old Texan has been playing self-taught trombone for 45 of those years. From the early days in Peck Kelley's band to his currently successful European tour, he has contributed much to jazz.

Since he won initial recognition during the early '20s, Teagarden has established a position as one of the finest trombonists in jazz and one of its most perceptive singers as well. His professional experience includes work with a variety of big bands and combos, heading his own band, working with Louis Armstrong's group, and fronting his own small group.

Teagarden's ability transcends any of the so-called "schools" of jazz. He is admired by a variety of musicians for his remarkable conception and technical excellence. Bill Russo, for example, in an earlier *Cross Section*, said, "His use of subtle performing techniques and his technical facility are excellent."

During his rewarding career, Teagarden has had the opportunity to experience many facets of life. He is an astute observer, capable of meaningful commentary. The *Cross Section* of his views which follows represents his opinions on a variety of topics.

TY COBB: "I never saw him play. I just heard about him. I imagine he's sort of the grandfather of baseball."

COOKING: "I don't cook a bit. I guess I could boil red beans, maybe. I like many foods, most everything with a southern flavor, the substantial food that sticks with you. I live for those desserts, too."

TURTLENECK SWEATERS: "I never wear them. They wouldn't look good on me at all. I don't think they'd feel very good, either."

VALVE TROMBONES: "I can play one, but I can do 10 times as many things on the slide. I used to demonstrate a combination model, but just give me a slide. I can do tricks with it you can never do with your fingers."

THE HARMONICA: "Well, I think it's all right in its place, but I don't think it belongs in professional music at all. It's all right for kids."

PAUL WHITEMAN: "I think he's one of the greatest fellows who ever lived. He's got a heart of gold and if he likes you, it's almost love, like you're his son. I think he's had more to do with American music than anyone."

HUEY LONG: "Well, he was a pretty crafty politician. I think the Louisiana

people liked him. I didn't know him, but I understand why he was liked, because he was typical of Louisiana."

HAWAII: "I've never been there, but I'd sure like to go."

TIME MAGAZINE: "Oh, I pick it up every once in a while. I like the news and what I don't get over the radio I get in *Time*."

JOE TURNER: "I think he's a wonderful blues singer. It's a natural thing for him, too. I think to sing blues you have to be steeped in the life of the gay '20s, those clubs and all. And he's had the hard knocks, the experience; he's been around those joints a long time."

WHEN THE SAINTS GO MARCHING IN: "Oh! It doesn't get monotonous for me until the 10th time each night. I like it for the first two times, then I try to duck it if I can. The only person I like to hear play it is Louis Armstrong."

FULLER BRUSH SALESMEN: "Never talked to one. I detour them over to my wife."

TUNAFISH SALAD: "That's good, great. Yeah, sure."

BEER: "I never did care for beer, even when I used to drink. I was a straight hard liquor drinker. Drinking beer seemed like such a waste of time."

CHARITIES: "I think the whole charity thing is overdone. The Community Chest and Boys Town, etc., should do it, but so many of them are rackets."

GREETING CARDS: "I don't especially like them. I very seldom look at them."

COMMUNISM: "I just don't understand it. It doesn't make sense to me. I can't see, to save my life, how anyone can be taken up by such rot. I don't see how they can dream of any life better than the one we've got."

HOBBIES: "I've never been too interested in sports. I am interested in steam engines. I've had three Stanley Steamer cars. I'm interested in anything mechanical."

CANDY BARS: "They're fine. I wish I could eat them without gaining weight. I like those peanut butter sticks best of all."

JAZZ FESTIVALS: "I think they're a wonderful thing. I'm in favor of adding gospel choirs, too. Every city should have a summer program of music from every facet of our culture. Cities should sponsor such festivals. Performers and members of the audience could travel in for them, pitch tents, and stay throughout. America shouldn't let music die. If things get too business-like, too cold, the younger generation won't have a full life. Music is a good therapy."

HERBERT HOOVER: "Well, I imagine he's a pretty good old man. I've never



talked to him, but they say he's a grand old guy."

BRITISH MOVIES: "I don't go to movies often and I've never seen a Class A British film, only the stuff they show on TV. I haven't had many chances to go to the movies during the past 20 years, although I've been in about 12 myself. Maybe that's what killed my urge to go."

INSURANCE POLICIES: "When I was younger, I never gave it a thought. But now I realize it's a great thing, a must. I wish I had started annuities when I was young, but I didn't. But I'm going to try to leave my family well provided for."

CHOP SUEY: "I kind of like it. I don't know what's in it, but it ain't bad. And I've worked in lots of chop suey joints."

GAMBLING: "When I was a kid, working with Peck Kelley, we used to play nickel ante poker and dice, but he was an expert and I was always broke, so I never gambled after that."

TOMMY DORSEY: "When they lost him they lost my favorite trombonist. There's never been such a tone out of any horn as beautiful as his. I thought he played wonderful jazz, too. I haven't had a chance to hear many of the younger trombonists, however."

IN 1938, 17-year-old James Peter Giuffre enrolled at North Texas State Teachers college.

Four years later, America was at war and Giuffre was in the army air force.

But in between he earned a bachelor of music degree, and laid the groundwork for the work he is doing today with the Jimmy Giuffre 3.

Giuffre found close friends in roommates Herb Ellis, Harry Babasin, Gene Roland, and Tommy Reeves. The companionship was stimulating. Everyone profited from the talkfests and jam sessions.

Harry Babasin brought his bass into the bands of Gene Krupa, Charlie Barnet, Boyd Raeburn, Benny Goodman, and later into recording studios, where he also took what is believed to be the first pizzicato jazz cello solo on records in 1947.

HERB ELLIS, another Texan, brought his guitar into the Glen Gray band, later joined the Soft Winds, then the Oscar Peterson trio, where he is resident guitarist.

Gene Roland did some inspired writing for Stan Kenton's band, and is presently writing in the east.

Tommy Reeves did some work with the Bob Crosby orchestra.

Giuffre found himself in air force clothing after graduation, and became a member of the official air force band led by Harry Bluestone.

"It was a big orchestra," Jimmy recalled. "And it was a great orchestra. I really don't know how I happened to get into it. I wish, though, that I had some experience in writing for it. But I was still in that closed-in world."

The world in which Jimmy moved was a strange one.

It began in college, where the musical standards were high.

"**WE HAD** a complete band there," Giuffre said. "It really wailed. We played jobs, and went out to listen to the bands coming through on one-ners."

"We wore long hair and zoot suits. We were the real far-outers."

"We knew what made it. I felt that there were two kinds of people: those who made it, and the squares."

Jimmy laughed tightly and shook his head.

"It was a narrow world. We listened to Basie, Lunceford, Goodman . . . that was about all we got down there. But it sure provided me with a base to go from."

"In the degree plan they have so much to go on. They teach a lot of things about a lot of things. I became more interested in concentrating on my studies."

BUT EVERY NOW AND THEN Jimmy will recall something out of college. He took a brief survey course in use of a library, and still recalls that "you're all set if you know the numbers. They're the key to where to find things. If you have no idea how



(John Brook Photo)

Jimmy Giuffre

By Dom Cerulli

things are filed away, you can waste a lot of time just getting the key."

While with the air force band, Jimmy traveled, and his travels took him to California.

"I knew when I got out that I would settle in either New York or Los Angeles. I chose L.A. because of my teacher, Dr. LaViolette, and the climate. I was able to study with Dr. LaViolette on the GI Bill, and that was a very fortunate thing."

From 1946 on, when Giuffre decided to give up the school approach to music and study privately to find his creative outlet, the work which began when he was 9 years old and first learning to play an E-flat clarinet came into focus gradually. Part of the zero-ing in can be heard on *The Jimmy Giuffre Clarinet* (Atlantic 1238). An updating can be heard any time Jimmy places the instrument to his lips.

GIUFFRE LIKES the clarinet. He smiles and says, "the reeds are coming along." What he means is that he is getting what he hears inside. Maybe not completely, but he feels he is on the right track.

"You take people like Pres, Charlie Parker, Art Tatum, Getz, Miles, Diz, Benny Goodman . . . it's pretty hard to stay out of their territory. Especially on standard tunes. I feel that our best music is the original music that comes out of the trio."

And music does come out of the trio. It pours through the Giuffre pen onto the score pads, is translated into rough form by Jimmy, guitarist Jim Hall, and bassist Ralph Pena, and is polished into shining form through the combined efforts of the three musicians.

"When a composer sits down to write a pure work, that is, a piece of art music, he doesn't try to duplicate what he did in his previous piece, except, maybe, in mood."

"Maybe he has a little figure or several bars . . . he works with that."

"**WE TRY** to approach the trio that way. Before, I'd start to write a piece and it would continue in that way. The band would play it in the same style as maybe a dozen other bands."

"But with the trio, we find we have to call on things that we've never

(Continued on Page 66)

Jazz In High Schools? Yes!

By Dom Cerulli

WHEN THE FARMINGDALE high school band took the stand at the Newport Jazz Festival last July 6, there were some rumbles of exasperation in the audience at what some fans thought would be a "children's hour."

Before the first tune, a bright Shorty Rogers original, had finished, they were on their feet to a man, yelling their heads off in the excitement and delirium of being present at an event so unbelievable that it seemed beyond wildest conjecture.

What happened late that July Saturday afternoon is history now, and what remains are memories and a big fact: the Farmingdale kids can happen at any public school in America.

"I would like to see a jazz band exist in every high school in America, with credits."

That's Marshall Brown speaking. He's the energetic, patient, respected music director of the Farmingdale band. At 36, he regards the band as the fruit of nine years of work, experiment, and struggle.

He's a graduate of Framingham, Mass., high school; and holds a bachelor of Science degree conferred by New York university, and a Master of Arts degree by Columbia, both in music. He has worked in society bands, played in dance orchestras, and jammed with jazzmen. His instruments are trombone and bass.

HE STARTED TEACHING in 1948, at Christopher Columbus high school in the Bronx. He moved to East Rockaway high school the following year and stayed there until 1951. Since that time, he has been at Farmingdale.

He is also a writer of pop songs (*Seven Lonely Days*, *Banjo's Back in Town*, and many more), and a prolific arranger who works in radio and TV. He was elected to ASCAP in 1953.

His days are spent at Farmingdale high, where he teaches, rehearses the jazz band, works with the marching band, the concert band, and helps his young musicians with their problems, musical and educational.

His background is a bit out of the ordinary, but not so much so that what he has accomplished becomes unique.

"When I'm asked how I did it," Brown says, "My answer is for the bandmaster to get a dance band arranging book and use it as a guide. Then he should teach some of the clarinet students to play saxophones, and get the sousaphone players to play string bass."

"This way, he's got the instrumentation for a dance band. The brass is available in any high school band. What we need are saxes and string bass."

The transition is not easy, but neither is it impossible. This is how Brown went about it, starting with youngsters who had little or no previous training.

"The first thing I did was to get some instrumentation. The high school standard concert band instrumentation isn't workable for a dance band. It doesn't have saxes. The wind concert band is no longer a legitimate vehicle for the performance of classical music. That went out after the first world war.

"People who insist on that kind of band in high school are neglecting the fact that in those days, the ones between the 1880s and World War I, the wind concert band played concerts and then dances. That type of band was a functional band. It had a reason for existence. We still have this tradition that has outlived its function. It can't do anything today. The high school band exists only in high schools.

"To get the instrumentation, I made it a requirement that all the clarinets double on sax. We have 18 or 20 saxes in our marching band, and you can imagine the sound we get.

"I used as a guide, dance band arranging books like those by Glenn Miller, Spud Murphy, and Paul Weirick. For music to play, we'd take a stock and just use the first chorus and rewrite the second ending with finality in mind. The stocks we used at the start were just simple ones, like *Embraceable You*.

"There are a lot of things we can do with stocks. For instance, a bandmaster can knock out the brass figures in the sax chorus unless they're an integral part of the arrangement. It's much too tiring for the brassmen. Then you have the saxes playing 16 measures and the brass plays the release.

"Stocks are generally overwritten. They have to be because so much is done with them. If a bandmaster studies a stock, he'll find that there are many things he can do, and that it isn't as hard as it looks.

"For example, I find that a stock sometimes sounds better if the band starts playing at the second ending and jumps right to the middle chorus. If the second ending is not suitable, I take some manuscript mending tape and write a four-bar introduction, and have them start at the special chorus section, and go on from there.

"Instead of writing an ending on the second ending of the first chorus, I find a graceful place in the second ending of the first chorus from which to cut to the last eight or 16 measures of the stock.

"In some cases, you can finish the stock by rewriting the second ending. There are a lot of things that can be done to brighten the arrangement, and they're not at all hard to spot once you get onto it.

"In the first year, I taught them all to read. It was like pulling teeth to teach them some of the techniques of the present-day style of play. And I was working with 12- and 13-year-old kids who didn't know the fingerings on their horns.

"Sometimes I'd play them records of the arrangements we were working on. Later on, I wouldn't because some of them might feel the piece would be too hard for them to play. I have seen John LaPorta, who has been a tremendous help to me with the Dancers, bring in an arrangement and say, 'This would frighten any band but the kids.'

"And my kids would read the arrangement down and not give it a second thought.

"As a result of playing jazz, the kids are motivated to be proficient in



Gerry Mulligan sits in with the band

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playing marches and classical music. And they play each without the style of playing that is peculiar to jazz. They give a march a straight reading, and they play Bach fugues or works by Milhaud and Couperin with a legitimate conception. I've chosen the classical music they play as what I think of as the best of the classical music, just as the jazz things we play are the best of the jazz music.

"The same kids who play *Morpo* and *Father Knickerbocker* play Bach's *Jesu, Joy of Man's Desiring* and Holst's *Suite in E flat*. When we give a concert, we'll play jazz things and then switch instruments, like a football team shifting, and play our classical pieces.

"THE IMPORTANT THING to me is that these kids are playing good music, and enjoying it all—the jazz, the pop things, and the classical.

"My kids even write their own arrangements. Andy Marsala and Mike Abene do a lot of the band's pop tune and vocal arranging.

"Johnny LaPorta has done much of our transcribing arrangements, taking jazz tunes right off the record. He has also been a wonderful help in giving the reed section instruction.

"But a good, competent music director can do that, too. I had to play drums in my first band because we had no drummer. I contacted a couple of musicians and found out how they did certain things on drums, then I taught that to the kids. It's a little rough getting started, but once it's rolling, he students make it a lot easier."

Brown keeps his band under strictest scrutiny. At Farmingdale, the dance band is comparable to the football team at a major university. Its members are the campus idols.

"I want my kids to be better citizens as a result of the band. There's always pressure because of the connotation that jazz has as a word. That's why I become much stricter than other teachers. I have to because I teach jazz. My kids have to be the models and the leaders.

"They had a poll of the students at the school and I got votes from the whole band in two categories: which teacher is the strictest and which do you have the most fun with. It has to be like that. Discipline with children is love.

"MY KIDS have to maintain a 75 percent average in their studies. The band has produced national honor society graduates, valedictorians, class officers, and this year, a student who got 100 percent—a perfect mark—in his math regents.

"I have had to drop kids because of failure to maintain the average grade. Even when it has hurt the band I've done it. But I rarely have to worry about the kids, because the music is too important to them.

"They know that they have to be better behaved than any other club because they are constantly on dis-

play. I live in dread of the day when one of my kids might get into trouble—normal, everyday trouble—because the first reaction will be that jazz is to blame.

"And to me this is the silliest attitude of all. I can't see why American public schools don't teach the only art form we have. American jazz should be a legitimate part of every public school's curriculum.

"Somehow, although we have built a sort of snobbery in many things here, we feel that the European culture is somehow better than ours. And yet, in Europe, the cognoscenti, the art patrons, they're all interested only in American jazz. They have told me time and again that they feel it is the



Bandsmen Ed Green and Dorene Romero

the only thing we have done that is exciting and American. Yet, we have to fight to get it into our public schools.

"I HOPE I'VE PROVED that it is wholesome. My kids swing up a storm, and they're not delinquents. They're the leaders at school. These kids had never seen a band in person until I got to taking them in groups to places like Birdland, where they have met and talked with musicians I feel they can respect as persons, too.

"You ought to have seen Andy Marsala's face when he met Gene Quill in the Johnny Richards band. And Johnny himself sat with us for a long time, talking about music. This is something the kids should have, and the only way they can get it is under careful supervision.

"I have taught them jazz in a healthy, respectable way. I hope that the kids who stay in music have benefited by this, and they don't have to go through the mill of small clubs and all that. These kids of mine will be well trained, but they'll also be strong morally and mentally.

"Talk about their strength . . . do you know that at Newport I got up Sunday morning, while all the critics and the musicians were asleep, and took 18 Catholics in the band to Mass. We went to St. Joseph's church in

Newport, and several of the kids even went to Communion.

"These kids have fun, they play jazz, and they're not hippies."

Brown has never denied any youngster the chance to play a musical instrument. Anyone who learns to play an instrument can be in the school band. The best players in that band are members of the jazz band. It is the varsity.

"I WANTED AS MANY kids as possible playing instruments. In the first year, I built a huge concert band and we had a recital. It was a big success. It brought to the parents and the rest of the school the fact that these kids had talent and they could play.

"Ever since I went into the public school system I've wanted to teach youngsters to play jazz. I soon realized it wouldn't happen until I became the band instructor with virtually carte blanche. It's taken nine years, but I think I've proved that if you teach these kids music, then they are good jazz players, and good all around students.

"There are a lot of other people in jazz who have degrees in education—I can think offhand of Lee Kowitz, Eddie Bert, and Bill Barber. If they come into teaching, it will be a wonderful tendency. And it will be a great thing for the kids, too, don't forget that.

"One of my problems is that people sometimes refer to the band as a rock and roll band. As far as they're concerned, jazz equals rock and roll. I find myself in the position of arguing that what I'm teaching is not in the popular vein. My aim is to make American jazz the popular music of America. That should be the aim of a music educator.

"And the kids themselves . . . you should hear some of the band room talk. They say that Presley and Sal Mineo couldn't even make our band.

"I'VE FOUND THAT if you call it a dance band, it's o.k. Call it a jazz band, and immediately there's a certain degree of cheapness about it. This should be wiped out. I think my kids will be better persons because of jazz."

The Dalers play dances at high schools on Long Island, and are in steady demand as a concert attraction in nearby schools. Although only 18 boys and girls are playing onstand, Brown insists on carrying 28 student musicians, and giving all a chance to play. More often than not, the waiting musicians are on the floor dancing until it's their turn to blow.

Brown, although proud of what has happened at Farmingdale, insists that it can be done in other schools by other band teachers. He points the way to even greater things.

"You should hear the band Clem DeRosa has," Brown beams. "He's got a jazz band in the sixth grade at South Huntington grammar school. And the average age there is 9."

"You should hear them play Basie."

Meet The Kids From Farmingdale

(Ed. Note: All along, Marshall Brown, director of the Farmingdale high school Dancers, has contended that a bandmaster doesn't need exceptionally talented young musicians, or even jazz-oriented ones. It is his belief that American youth is born into a popular-jazz music legacy and is interested in playing it. Here are brief biographies of the varsity band at Farmingdale—the jazz band. This is their attitude toward music.)

Brass

BRADFORD DEMILO, 16 (French horn, guitar), began playing his instruments in high school. He is fond of Brahms, John LaPorta, Barney Kessel, Erroll Garner, Count Basie, Julius Watkins, and Frank Sinatra. In addition to music, he is interested in biology, journalism, drama, and public speaking.

STEPHEN GOETZ, 14 (trumpet), wants to become an electrical engineer. Miles Davis is his favorite instrumentalist and Jimmy Rushing his favorite singer. He is extremely interested in science, but finds time to fish, too.

EDMUND GREEN, 13 (trombone, baritone horn), is uncertain about a future in music. He's fond of Jimmy Cleveland, Dizzy Gillespie, Frank Sinatra, and names Richard Rodgers as his favorite composer.

RONALD MAYER, 14 (trumpet), is a Shorty Rogers fan. He's been playing trumpet for four years. He has a 25-LP collection, including his favorite, Shorty Rogers' *Cool and Crazy* on RCA Victor.

VINCENT MURANO, 14 (trumpet, baritone horn), is interested in a future in one of the professional sports. He finds working in the band "very hard, but very satisfying." His preferences include Dizzy Gillespie, Kai Winding, and Count Basie.

LESLIE PYENSON, 14 (French horn), likes Mozart and John Graas. Dizzy Gillespie is his favorite musician; Claude Thornhill heads his favorite band. He collects stamps and has a 20-LP collection.

DORENE ROMERO, 13 (valve trombone, French horn, baritone horn), after one year of instruction at Farmingdale, names her favorites: Julius Watkins, Dizzy Gillespie, Count Basie, Joe Williams, and Jimmy Giuffre. She'd like to become a music teacher.

RODERIC ROMERO, 15 (trumpet), wants to become an engineer. He has been playing trumpet for 5½ years, was introduced to it by Marshall Brown, "who thought I would take to the trumpet quickly."

JAMES SCHMIDT, 17 (trombone), wants to become a professional musician because, as he says, "It's the thing I do best." He favors J.J. Johnson and Charlie Parker. In addition, he's a member of the school basketball, baseball, and football teams.

LAWRENCE SEXAUER, 15 (trombone), enjoys jump tunes because "I can play louder." He collects LPs and his favorite side is Woody Herman's

Not Really the Blues. He's another Farmingdale fisherman.

Reeds

HARRIETTE DeGRAFF, 17 (tenor, clarinet, bass clarinet), prefers marriage to a career in music. She simply wants to become a housewife. She's been playing her instruments for six years and prefers the work of Stan Getz and Woody Herman.

MARCIA LEWIS, 15 (flute, piccolo), wants to become a nurse. She prefers ballads, because "I get more opportunity to play." She likes knitting, Frank Wess, Charlie Parker, the Hi-Lo's, and Debussy's *Afternoon of a Faun*.

ANDREW MARSALA, 14 (alto, clarinet, flute, oboe, arranger), has been playing for four years. He wants to become a professional musician, because "I like to play more than anything else." His hobby is model trains. His jazz favorites include John LaPorta, Count Basie, Jackie Paris, and Pete Rugolo. He enjoys any Bach fugue.

NINA ROSALIA, 14 (tenor, clarinet), does not plan to enter the music field. "These days I think it's better for a girl not to be a professional musician," she says. She hopes to become a dress designer. Her favorites include Stan Getz, Dizzy Gillespie, Stan Kenton, and Ella Fitzgerald.

BARBARA STERN, 15 (alto, clarinet), would like to become a history teacher. She prefers jump tunes because "They really swing and have a good beat." She studied piano for five years before joining the band's reed section.

LYMON VAN NOSTRAND, 15 (alto, baritone, clarinet), is not certain about becoming a professional musician. He's interested in "something in the field of political science." He's fond of Gerry Mulligan and shares Gerry's attraction to both ballads and jump tunes.

Rhythm

MICHAEL ABENE, 14 (piano, sousaphone), began playing the piano seven years ago. "My mother suggested playing piano so I tried it and liked it," he says. He wants to become a professional composer, arranger, and pianist. He likes ballads and up-tunes because "I feel that I can inject good ideas into both."

WILLIAM BURKETT, 15 (drums), wants to become a chemical engineer. He likes songs "with life in them." Jo Jones is his favorite drummer, Dizzy Gillespie his favorite bandleader, and Sarah Vaughan his favorite singer.

JOHN CALABRESE, 15 (piano, tenor sax), feels he can "do much more with a piano than any other instrument." He wants to be a music teacher. His favor-

ites include George Shearing, Count Basie, and Chris Connor. He owns 175 LPs, a mixture of jazz and classical material.

JOHN DAVIS, 15 (bass, sousaphone), was introduced to the tuba by his grandfather. He became one of the band's bassists when, as he tells it, "one of the bass players in the band moved out of town." He's hoping to take over his father's construction business.

RICHARD GRIFFITH, 15 (drums, band manager), likes math better than music and hopes to become a math teacher. He's been playing drums for six years. His favorite drummer is Jo Jones; his favorite instrumentalist is Dizzy Gillespie.

LAWRENCE RAMSDEN, 17 (drums), chose drums as his instrument four years ago, when "there was a vacancy in the band for a drummer." He prefers jump tunes, because, as he states directly, "I'm a drummer." He hopes to be a professional musician or music teacher.

PAUL ROSSBY, 15 (bass, sousaphone), is interested in engineering. He's been playing both instruments for two years, taking up the latter because "it was closely related to the bass." His favorites include Charlie Mingus, Dizzy Gillespie, and Frank Sinatra. Kurt Weill is his favorite composer.

BARBARA STRAUSS, 14 (piano), has been playing the instrument for eight years. She wants to become a teacher. She prefers ballads because, as she says, "I have to work too hard on jump tunes." Erroll Garner is her favorite pianist.

Vocalists

ANTHONY ANTONUCCI, 15, wants to become a professional singer. Erroll Garner is his favorite musician; Jackie Paris is his favorite singer. He wants a career in music because "I love to sing."

YVETTE HULING, 15, wants a career in singing. "I like to sing," she says. "I like to swing," she adds. She knits, plays basketball, and speaks Spanish. Joe Williams is her favorite singer.

MARY RODITES, 15, plays glockenspiel in addition to her singing chores. She doesn't want a career in music because she feels "there are so many people striving to get to the top." She wants to be a kindergarten teacher. Ella Fitzgerald is her favorite vocalist.

HENRY SERINO, 15, defines his favorite record as "any Sinatra record." He prefers ballads because they are "better for expression." He doesn't intend to follow a career in music. Dizzy Gillespie is his favorite musician and bandleader.

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Down Beat

THE CARS BEGAN coming into Lenox, Mass., on the weekend of Aug. 10, bearing the students and auditors for the School of Jazz which would open officially the following Monday morning.

Among the 34 students registered were budding musicians from Montreal, Canada; Fayetteville, N. C.; Sao Paulo, Brazil; Chicago; Clayton, Mo.; Edmonton, Alberta; Tampa, Fla.; and Cincinnati. Even before classes started there was talk of jazz and the start of many firm friendships.

The school is located in the lush, rolling Berkshires of Massachusetts. The students were quartered in Wheatleigh hall, a mansion reportedly built by a European countess who lived alone in its scores of rooms with 40 or so servants. The sprawling structure caps a rise of land and commands a spectacular view of the countryside. Not too far away is Music Inn, where meals were served and concerts held. There are also facilities for all types of recreation, including swimming, boating, tennis, volleyball, sunbathing, ping-pong, and many more.

But the students found little time for such diversions. They were greeted Monday morning in composition class by instructor Bill Russo, who said, "Ladies and gentlemen, I'm going to drown you."

RUSSO PROCEEDED to do just that. His assignments were rough, but meaty. One student auditing the course said she didn't plan to write music, but she found that Russo's classes were helping her immeasurably in her playing. Several other students said they hoped to continue their studies with him by mail after classes ended.

School director John Lewis and the other members of the Modern Jazz Quartet were on hand to aid in ensemble work. Faculty members and instructors included Oscar Peterson, Dizzy Gillespie, Ray Brown, Herb Ellis, Milt Jackson, Max Roach, Jimmy Giuffre, Russo, Marshall Stearns, Connie Kay, Percy Heath, Ralph Pena, and Jim Hall.

Although the school was geared to accept four students each in the rhythm section instruments, six in the brass, eight in the reeds, two in vibes, and two in composition, the pianists dominated. Some 19 piano players were accepted, and it often was a scramble to find hornmen for the ensembles. It was not strange, then, to see a student band rehearsing a student's score with Diz in the trumpet section and Jimmy Giuffre in with the reeds.

THE AVERAGE STUDENT had his regular classes, ensemble blowing periods, and, if he desired, individual instruction with members of the faculty. Several of Oscar Peterson's private students said their understanding of the piano and of their weaknesses in playing had been aided hugely by Peterson. Dave Blume, a pianist-vibesman from Fayetteville, N. C., related how Peterson had helped him get more out of his left hand.



The School Of Jazz

There Was Little Diversion Time For The Students At Music Inn

"When I told Oscar I couldn't swing without a rhythm section," Blume said, "He played with just his left hand, and it swung. He gave me some exercises to do. One of them was to play unison with both hands doing exactly the same thing at all times. Another was to swap fours with myself while he had his back turned, and he said he didn't want to be able to tell which hand was playing. He could at first, but I don't think he can now."

Other students said it was a wonderful feeling to start out on a solo and feel the support of seasoned jazzmen around them in their ensemble work.

All valued the analytical criticism of their work by faculty members and by their fellow students. Obtaining a practice room was one of the most difficult assignments at Lenox. And it was not unusual to stroll into the massive main hall at Wheatleigh at 1 a.m. and find several students at work with pen and score books.

In all the classes and lectures and ensembles there was a soberness and dignity of demeanor that was encouraging. On five-minute breaks, the instructors and faculty members in the groups were surrounded by students eager to just talk jazz.

EVENINGS were generally taken up with scheduled concerts and panels, which most students attended, many of them scribbling notes as if an exam would be sprung within the hour.

Among the concert artists were: Mahalia Jackson, Wilbur DeParis and his

New Orleans Jazz band, the Oscar Peterson trio with Diz and Max Roach; the student recital at school's end, at which everyone played and student scores were used.

The panels included *Primitive Beginnings of Jazz* by Willis James; *Impact of Personalities on Jazz* by Rex Stewart; *Jazz in TV* by Frank Nichols; *Music of Africa* by Fela Sowande; *Techniques in Jazz Composition* by George Russell; *Jazz Frontiers* by Lennie Tristano and Bill Russo; *Management and Booking of Jazz* by Monte Kay, Pete Kameron, and Rudy Viola; *Problems in Jazz Recording* by Nesuhi Ertegun, George Avakian, and Jack Tracy. Other panels delved into the function of the critic in jazz, the place of jazz in the arts, and a discussion of the school by the students, which will be reported in these pages next issue.

ASIDE FROM HOMEWORK and the panels or concerts, the only other night diversion was obtainable at a cozy club called The Potting Shed. Originally a greenhouse on the Countess' estate, the long, narrow building was converted to a comfortable club at which Ralph Pena and Jim Hall, aided by innumerable sitters-in, held forth.

It was fairly common to see faculty members join in. On one memorable night, Milt Jackson borrowed Hall's guitar and acquitted himself nobly. "It was the first instrument I learned to play," he grinned later. "My dad played

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Future Iowa Bandmasters Broaden Scope

By Patricia Samson

THE BETTER THE MUSICIAN, the better the public school bandmaster.

Some of the luckiest public school music students in the midwest are those whose band instructors had something to do with *Dimensions in Jazz*. This is the seven-year-old concert series presented annually by Beta Nu chapter of Phi Mu Alpha Sinfonia (and friends), under the auspices of the department of music, of Iowa State Teachers college, Cedar Falls, Iowa.

In half a dozen years, that's a lot of music graduates who have had a hand in, and been influenced by, the concert series. They, in turn, are passing on to their public school students the benefits of that experience.

The rise in the caliber of the concert series has been steady. From early free-for-all consisting mostly of stocks, the concerts, since 1953, have been presented on two successive nights.

THE CONCERTS always play to a full house, drawing local residents and alumni and students from other schools in Iowa. Some come more than 200 miles. The last two concerts have been emceed by disc jockey Dick Martin of station WWL, New Orleans.

The annual concert now uses some 20 arrangements, including vocals. These ranged from jazz suites and experimental combo sets to original charts, arrangements of jazz standards, and an annual production number with narration. The scores are written by music students in school, graduates who maintain affection for the series, or friends of friends of friends. (This fall the book includes an arrangement from Jimmy Hamilton of the Duke Ellington band.)

With some outside arrangements, some community - resident assistance and with graduates who teach nearby and local nonstudent jazzmen contributing to the Phi Mu orchestra personnel, it is more than a self-contained college production.

HOWEVER, THE JAZZ concerts have not been without influence on the faculty. Although regular and thoroughly planned coverage in music courses does not exist, there is, on student request, attention given to jazz in almost any of the courses in harmony, music history, composition, etc.

One graduate of a few years ago remembered an instructor who had objected to a college Ellington concert a decade ago, saying it was not music. This same instructor is recalled by a recent graduate as having analyzed early Brubeck octet sides in class.

Further, Dr. Myron Russell, music department head, has proposed to the college's graduate council a graduate level lab course toward the master's degree, on *The Dance Band in Music Education*. He says plans call for this to be placed in the curriculum in the future.

The concerts are invaluable supplements to the college music study of both the nonjazz and the jazz student. For the nonjazz music students in or out of the Phi Mu-DIJ band who have had little or no professional experience in a dance band or jazz combo, the concerts provide, through months of rehearsal, an opportunity to learn the various facets of jazz preparation, interpretation, and performance. In most cases this is the only opportunity they have.

FOR THE JAZZMEN in school, the concerts provide not only the chance to play but also to experiment and express their ideas in the large band sound and to hear those ideas performed.

Most important, DIJ graduates make splendid bandmasters. They find it easier to cope with and to teach difficult rhythmic problems to their youngsters. Well over and above college courses in this, the writers are more familiar with the problems of instruments they don't play themselves. For them, particularly, DIJ is a boon.

Some, teaching in systems where the high school enrollment can be as small as 50, often find published arrangements do not match the non-standard combinations of instruments in their bands. "Without DIJ," said one, "I would know only the practical rules in books. Now it's a gas for me to arrange for my high school students. And you can bet those arrangements are semijazz, at least!"

That he is not alone is borne out by the comments of concert series alumni. All, some to a considerable extent, include jazz and/or pop music in their teaching, either in their marching band and concert band work, and/or in the formation of high school dance bands and combos. The latter are sometimes extracurricular.

IN THE LARGER sense of jazz in education, one of the purposes of a public school music education is that of transmitting the music heritage. In the practical sense, the use of jazz and the basic standard popular literature (Gershwin, Kern, etc.) is considered an extraordinarily successful teaching supplement to traditional materials.

Bringing the students to Bach via a modern, wailing fugue is only one of the techniques used (if reversed).

When the band plays popular music, the bandmasters often invoke jazz phrasing. They often lecture their students on jazz history, various types of jazz, and the position it holds in American music (but as one said, "Jazz is scarcely strictly American anymore.")

They use jazz and pop music for sight-reading, endurance, intonation. One bandmaster said, "The kids eat it up. It does a better job faster than all the scales in the world. The scale practice can come later when the need is apparent."

"The world of music is slowly adopting the modern beat," said one graduate who has taught several years, "and I feel sorry for the director that can't or won't participate in jazz and popular literature. The best students in most school bands today are those that take an interest in playing all types."

THIS IS ECHOED by a pioneer in the concert series who helped plan the first concert and is now a school principal.

He said, "The music teacher lacking jazz experience or who fails to appreciate the intricacies of the art, tends to be less sophisticated in his teaching approach than the typical sideman who has experienced many music forms. I feel experience with the jazz form increases a teacher's ability to relate music problems to the secondary school student."

He also said that the bands taught by jazz-oriented instructors are superior in general "sound" to those taught by (here he drew a big square).

Added another, "A simplified chart of a current pop leads the student to believe he is blowing the living end. What greater motivation for learning is there? And besides, if the kids can read the figures in a medium-difficult dance arrangement, I have absolutely no worries about *Adoremus Te!*"

One has a bulletin board on which often pegs *Down Beat* articles. The seventh grade sponsored by another conducts a biweekly radio program on the school public address system. The only music used on the show is jazz.

The band instructors from ISTC play a good many records, particularly in demonstration. As one noted, "How can my students know articulation, phrasing, range (even beyond practical range), etc., if they've not heard these things? I use Maynard, Hackett, DeFranco, Mendez, Dorsey, etc., and I tell my kids 'Here's what's possible, but these men didn't acquire this by sitting on their chairs.'"

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Arrangements

Educator Tells Where, How
Schools Can Get Material

By Gene Hall

(Director, North Texas State College
School of Music)

THE HIGH SCHOOL stage band is fast becoming an integral part of the public school instrumental program. Each year more and more areas are sponsoring stage band festivals wherein methods, materials, and stage band ideas are presented and discussed. This new musical development poses real problems for the band director as to rehearsal techniques, scheduling, and most important, materials.

As for rehearsals, many band directors have not had a background in jazz or popular music and thus have little or no concept as to popular music phrasing, sound, balance, programming, presentation, etc. This weakness sometimes creates other problems brought about by the realization on the part of the student that performances as they play them are not as they hear them on recordings and disc jockey programs, and they soon pin the responsibility on the director. He then becomes classified as a "square" (many other similar terms) and loses status which in turn leads to discipline problems.

Scheduling is ever a problem, and the inclusion of an additional project in an overcrowded program only poses more problems. Many stage bands meet before school, at lunch time, after school, or even at night.

AS FOR MATERIALS, this is a headache for practically all directors. Fortunately is that director who has had a jazz background and is able to do some arranging. Published stock orchestrations are usually not too satisfactory for several reasons.

In the first place, most directors don't know how to convert stocks to their particular usage; more often than not they play them exactly as written. The average stock orchestration is 3½ choruses in length, which is overly long for almost any popular tune. Also, because of the voicing (a necessary device) a muddy and thick sound results from ensemble playing because most stage bands use a full instrumentation. And most stock orchestrations are too difficult for the average stage band.

Fortunately some writers and publishers are beginning to supply materials for these groups. Art Dedrick of Kendor Music, East Aurora, N. Y., was among the first to attract national attention in this area, and his arrangements are to be found in many high school stage band libraries. Dedrick is now grading his arrangements "Easy to Play," "Medium," and "More Advanced."

OTHER PUBLISHERS are becoming interested in this media and are retaining stalwarts in the field, such as Jack Mason, Johnny Warrington, Ralph Flanagan, and others to prepare material at this level. Here is a list of the better-known publishers.

Kendor Music Publishers
East Aurora, N. Y.

Robbins Music, Inc.
799 7th Ave., New York, N. Y.

Edwin H. Morris and Co.
35 W. 51st St., New York, N. Y.

Mayfair Music Co.
35 W. 51st St., New York, N. Y.

Meridian Music Corp.
35 W. 51st St., New York, N. Y.

Melrose Music Corp.
35 W. 51st St., New York, N. Y.

Belwin, Inc.
Rockville Centre
Long Island, N. Y.

Westlake College of Modern Music
7190 Sunset Blvd., Hollywood, Cal.

Cactus Music Publishers
Grand Prairie, Texas

Chappell and Co.
RKO Building
Rockefeller Center
New York 20, N. Y.

Southern Music
1100 Broadway
San Antonio, Texas

It is possible, and perhaps desirable, to contact music distributors who handle music from all publishers, two examples being:

Mutual Music Supply Co.
1674 Broadway, New York, N. Y.

Terminal Musical Supply, Inc.
113 West 48th St., New York, N. Y.

With one or two exceptions the publishers could broaden their approach in the preparation of this material. First, they write for only six brass, while most stage bands use at least eight (band directors don't pay salaries). Second, and more important, the publishers are not anticipating the broad usage that will be made of the arrangements. The large majority of the stage bands do not play for dances; their appearances are usually limited to school assembly programs, civic clubs, and community projects of various types. The publishers would be



Ralph Flanagan
One of the Arrangers

well-advised to consider popular music arranged for presentation from a stage in addition to dancing.

This is not to suggest that the dance band beat be abandoned; on the contrary, this is an essential of this music the importance of which cannot be minimized. If the beat is removed we have in essence a chamber music ensemble, and certainly we can find better music and instrumentation for chamber music.

THE DEVELOPMENT of the high school stage band points up a change currently evolving on a national scale. European music (symphony, opera, etc.) which has been our heritage, no longer identifies itself with the American public; consequently, it no longer has an audience. Mass communication, plus the expansion of the recording industry, has created the need for a mass music; popular music is filling that need. European music is an aristocratic music, the appreciation of which is limited to the few. The American public is turning to a type of music which is indigenous to the American way of life a relatively simple music based on melody and rhythm. Any music which expects and deserves to survive must serve the needs of the public which supports it.

We as Americans must learn to think of culture in terms of our American way of life. The standards which applied to 18th and 19th century Europe are no longer valid for the American jet age.

Popular music may or may not be the answer; however, most stage bands are organized on popular demand, and we as educators and publishers have a responsibility to these organizations. Higher education must train band directors to be stage band directors. Publishers must supply a wide diversity of arrangements. Equally important, training materials and methods must be developed. It is possible that the stage band movement may presage a grass roots return to popular music which will revitalize the entire popular music business.

(Ed. Note: In answer to questions from a number of readers as to what the Institute of Jazz Studies is and does, we have asked its director, Marshall Stearns, to outline its purpose and functions. His article follows.)

By Marshall W. Stearns

AS THE TOP research center on the subject, the Institute of Jazz Studies receives—and answers—an increasing variety of inquiries.

Enthusiasts from behind the Iron Curtain request free recordings and literature; college freshmen airmail urgent pleas for a theme on such and such a type of jazz by such and such a date. And students from all over the world, including the best-known jazz critics, come to gather material at 108 Waverly Place, New York City.

For the institute has amassed a tremendous amount of material on jazz and related subjects.

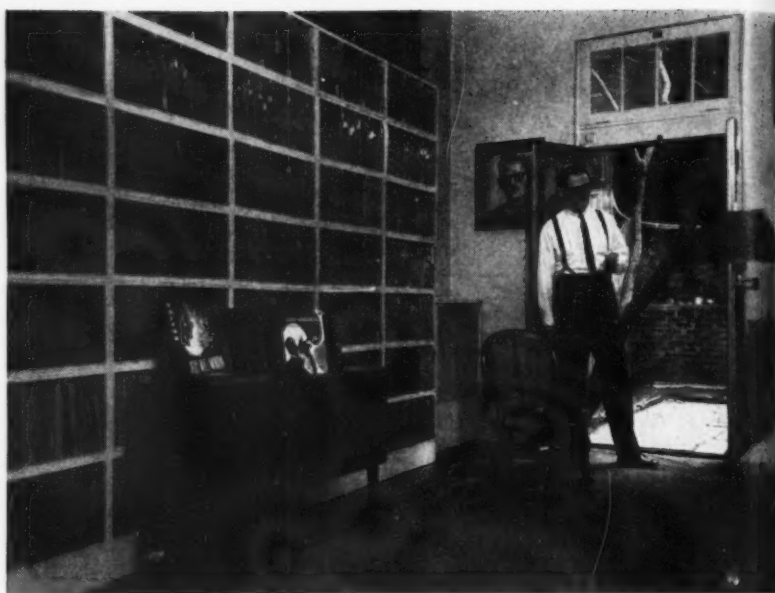
Some 10,000 rare and choice recordings of old 78 rpm variety have been cross-indexed by title and artist. The collection is being constantly augmented by donations from record companies. Add to this a growing collection of 45-rpm discs, LPs, tapes, transcriptions, and V-discs.

THERE IS EVEN a precious collection of piano rolls and cylinder recordings, as well as the machines on which they are played.

The institute's collection of literature is enormous. It consists of nearly every book on jazz ever published and most of the magazines. Currently, the institute subscribes to 20 publications on jazz from all over the world and a clipping service covering press items in the United States.

When the time comes to analyze the nature of and the response to bop, progressive jazz, or rock and roll, for example, the files, with some 15,000 items alphabetized in 76 large file drawers, will furnish a wealth of material.

The aim of the institute is simply to foster an understanding of jazz. As a nonprofit organization limited in its activities by the amount of contributions it receives and at which all work is voluntary, the institute has grown at a pace which it feels can be main-



Institute Of Jazz

A Discussion Of Its Attempts To Foster An Understanding Of Jazz

tained toward a goal which is eminently worthwhile, namely, a center for the study of jazz.

AS TIME GOES ON and historical materials on jazz become more and more rare, the institute will serve an increasingly important function in the study of American culture.

This does not mean that the institute is not willing and eager to proceed with more ambitious plans. From the first, projects such as field trips to gather fast-vanishing material, a quarterly journal or an occasional paperback book of top-level articles on jazz and related subjects, annual scholarships, albums of educational lecture-recitals, workshops in jazz, a film library, a chair in American music at a leading university and other projects have been seriously considered.

Again, it is a matter of funds, and our search for financial help has not yet borne sufficient fruit.

Nevertheless, the institute has organized and sponsored lectures and courses in jazz in and around New York City. These courses are taught by the IJS faculty, a group of volunteers who work and study together closely. Courses have been given at Great Neck, Montclair, and Scarsdale and in Queens college.

A DETAILED SYLLABUS outlining a 15-lecture course with recommended recordings and readings is available to the public upon request. In effect, the IJS is training thoroughly grounded teachers of jazz. Next fall, the New School will offer the first seminar in

jazz on a graduate level, directed by this writer for those interested in research in the archives of the Institute of Jazz Studies with a view toward publication.

A new project has been begun under the direction of Wen Shih on the jazz repertory, a systematic examination of the themes which jazz musicians choose to record.

Preliminary results will be reviewed by members of the IJS advisory board at a series of conferences to be held next fall. The conclusions will be prepared for publication.

So it goes. The Institute of Jazz Studies is the logical organization to which anyone, who wishes to concern himself in any way with any era of jazz, may come and find intelligent guidance. It's a big and important job, and the institute welcomes all help it can get.

Shake That Thing

After more than a decade supervising thousands of record dates, Norman Granz has finally debuted as a performer on his own label, Verve Records. The occasion was a Louie Bellson octet date, recorded in Hollywood. Granz stepped out of the booth for one number, an exotic Juan Tizol composition, to play tambourine.

No union hassle will be forthcoming, for Granz has been a paid-up member for many years of both Locals 47 and 802.

Marching On

During a recent Dave Brubeck interview on the *Magic of Music* show over the Mutual radio network, announcer Don Von Bulwitz was commenting on aspects of the pianist's career.

"Well, Dave," he began breezily, "I guess the biggest thing that ever happened to you was when you made the cover of . . ." After an embarrassing pause, he whispered in a frantic aside, "What the hell was the name of that magazine?"



By Don Gold

IT HAPPENED IN BROOKLYN, a suburb of New York where Ralph Branca threw a fastball heard around Ebbets field.

Fred Katz was born in Flatbush 36 years ago. While Babe Herman was relaying fly balls with his skull, Katz was seated in front of a piano or straddling a cello. You know the story: "Freddy can't come out today; he's got to practice."

He did practice. When he was 15 he gave a cello recital. At 17, he presented a piano recital. After his high school days, he began to teach himself theory and composition, studying and analyzing scores and forms.

He wasn't aware of the existence of Chico Hamilton, who was involved in creating new sounds with Charlie Mingus, Illinois Jacquet, Ernie Royal, and others.

WHILE CHICO played on, the future member of his quintet became a cellist with the National Symphony orchestra, in Washington, D.C. This lasted until 1941, when two years of symphony duty came to an abrupt end, thanks to an invitation from the army.

Katz spent five years in service. In addition to learning that you never apply a tourniquet to a wounded buddy's neck, he found that army duty brought him into contact with jazzmen and jazz fans.

"You know, I had thought that jazz was a kind of novelty, not something to make money in," he recalls. "In the army I got acquainted with jazz. I began writing and arranging, using jazz material."

After the army days, Katz packed his jazz arrangements and began a string of jobs as accompanist, on piano, for singers Vic Damone, Mindy Carson, Tony Bennett, and Lena Horne. He served as vocal coach for Bennett and other hopeful young singers.

AFTER A SERIES of jobs in New York pit bands, he decided to head west. In 1952, he rendezvoused with Chico, who had been a part of the Lena Horne backing group with Katz. Chico wanted to form an experimental quintet; he asked Katz to join. The quintet has been prospering ever since. And Katz has found the opportunity

Katz And The Fiddle

Hamilton Quintet Cellist Respects Warmth, From Stravinsky to Garner

to combine his classical background with the challenges of jazz.

He meets these challenges.

"I learned much about jazz from Chico," he says. Katz brought a knowledge of classical form to the quintet. However, he makes no effort to create a common form.

"I write what I feel," he insists. "You don't sit down to bridge a gap, to create a synthesis between jazz and the classics. I don't want to be accused or praised for bridging a gap. Each bit of music is a reflection of the composer's ideas."

"Basically, I believe in lyricism. I believe there should be warmth in music, not clever exercises in counterpoint for its own sake. Bartok and Alban Berg were fantastic composers; both were intricate and warm."

"I object to writing a tune, say 32 measures, just for blowing purposes. A composition should have value, sense. I feel we should write honestly, to communicate feeling. That's why the blues will never die, because they communicate immediately."

"I'm not trying to solve any problem. I'm saying what I want to say."

KATZ' BASIC APPROACH is guided by a deep humility.

"Humility is essential," he says. "If Beethoven at 29, after the *Eroica*, returned to his first teacher, then we should be humble about everything, from the symphony to the hillbilly band. We should be aware of all contributions."

"Classical musicians should become hip, too. The art of classical improvisation has perished, despite the fact that the primary function of the musician is to express himself on his instrument immediately, instead of waiting for someone to write it. I know I was attracted to jazz by its improvisation. It's tremendously exciting to me."

Katz listens attentively, analytically, to as much classical and jazz music as his busy schedule allows, saying, "I respect people from Stravinsky to an underrated Ferde Grofe. I think guitarist Jim Hall is extremely talented. Ellington, too, has always influenced me, because he performs all kinds of music. His music will last because he deserves the name *composer*, as Irving Berlin does not. Duke is a composer, not a tunesmith. He composes; he does not write in 32-bar phrases."

"I'm in love with Dizzy, too," he adds. "He influenced me by showing what could be done with fantastic improvisational technique. He showed me how high a level can be attained in jazz. Charlie Parker had superhuman

technique, too, but was melodic as well. Technique should express warmth, as he did it."

"Getz is amazing, and Desmond is beautiful. I love Brubeck. I'd rather hear Dave, Peterson, and Garner than any other pianists. They are themselves. I'm tired of the funky piano players."

EXTRACURRICULAR activities occupy much of the time Katz does not spend writing for, or playing with, the Hamilton quintet. He writes television commercial arrangements. In collaboration with Hamilton, he composed the complete score for the Hecht-Lancaster film, *The Sweet Smell of Success*.

Recently, Katz composed and conducted a session for Pacific Jazz. The LP, just released, is titled *Zen*, after a Buddhist philosophy Katz finds satisfying.

"I've been interested in mystic philosophy on a realistic basis," he says. "*Zen* teaches that knowledge in itself is of no consequence without the truth that comes only from living a full life, from learning to absorb life in its totality."

"In terms of music, the musician must read to learn and experience in order to grow. I think many jazzmen tend to shut their minds off to the classics, folk songs, etc. After years of blowing, they fall into a groove or style. I feel a musician's expression should change, as Picasso's has done. As a result, some of my writing is funky; some classical in nature."

INCLUDED IN THE *Zen* LP are some of Katz' most ambitious works. One, *Lord Randall*, is a tone poem in the strict classical sense, utilizing jazz influence without spontaneous improvisation. Another, a suite, features Paul Horn on alto within a classical structure, including an adagio portion termed *Zen*. A third, *The Classical Katz*, utilizes Mozartian clarinet-cello duet passages, within the quintet framework.

These are works indicative of Katz' immersion in jazz, without the sacrifice of classical background and desires. They indicate his intense interest and the broad concepts he brings to bear in creating modern music. They are important steps in the evolution of an already productive career. He says he feels that the *Zen* compositions are, in his own terms, vital creations.

"These are major works to me," he says. "Now I know I will develop as a writer and player. And I feel if more jazzmen would write, they'd develop better conception."

Katz could be his own best example.

radio and tv

By Will Jones

IF THE JACK PAAR version of the *Tonight* show has come to look like anything at all, it's *Arthur Godfrey Time* at midnight. Its slow pace has grown on me, however. The show doesn't do anything to keep me awake. But when I am awake and alert and capable of watching it, I am frequently charmed by it.

Comedian Paar has done a courageous thing in allowing his favorite comedy writer, Jack Douglas, actually to be present on the show and to deliver some of his comedy lines himself. Douglas is even funnier than Paar, whom I regard as pretty funny.



The biggest disappointment in the show is the complete absence of jazz. In the days of Steve Allen, and even of Jack Lescaulier, there was an occasional guest appearance by a worthy jazz unit, usually from a club. These were a particular boon to hinterlands viewers with a curiosity to sample what's going on in the clubs in the big cities.

Paar could easily use some of the same kind of units as guests, and do it without disturbing the just-our-quiet-little-family-here atmosphere he has chosen for the show. I know several quiet little families who listen to jazz.

When Steve Allen was running *Tonight* he came on like quite a friend of jazz.

He doesn't seem like quite such a friend these days. It's not, perhaps, that he might not like to be. But what he might like to do, and what he actually does in the way of bookings for his Sunday night show, are two different things.

Certainly, he books an established jazz great upon occasion—somebody with an undisputed name.

But he'll go out of his way to book some unheard-of rock-and-roller with exactly one record to his credit. He and Ed Sullivan don't just compete for ratings. They seem to be keeping a separate, private scoreboard on the matter of which can present the biggest volume of one-record wonders. Some Sunday nights we're exposed to two or three of these lip-sync slobos who can't even be trusted to recreate one live performance of the trick sounds they made once on a record.

Frank Sinatra is getting arty and starting a TV series on which he is a singer one week and an actor the next and nobody knows, from week to week whether it's going to be music or mayhem.

Sinatra is going to use TV to keep proving he's only a part time singer. Some other people on ABC are going to use TV to get themselves back into the music business. These would be Ozzie and Harriet Nelson, who became famous in the '30s as singers of cuddly-type duets.

Their cuddling got them two boy children and eventually a family TV show, *The Adventures of Ozzie and Harriet*, which involved practically no singing at all. But one of the boy children, Ricky, now 17, did what every other healthy boy child in Hollywood does these days. He made a record. It was a hit.

Ricky made the state fair circuit during the past summer, singing two songs at each performance, and playing his brand-new tooled leather guitar. Before heading back to the west coast, TV, and school, he disclosed a few of the family plans for the coming season. He's going to sing on just about

every new chapter of *The Adventures of Ozzie and Harriet*. But it isn't going to stop there. Ozzie and Harriet are going to sing more and more, too. They'll revive a lot more of their old duets. Brother David Nelson, 20, who would rather just act (he was very un-Hollywood and turned down an offer to record) will be urged to sing, too. The show, which has been one of the most successful of the typical-American-family things, now will become a series about a typical American singing family.

Mostly, though, the music will be tied to Ricky's recording career. On the first new show of the season (Oct. 2) he is scheduled to sing *Have I Told You Lately That I Love You?* and *Be-Bop Baby*. And Imperial records will conveniently have a lot of records of those very songs for sale at the same time.

(Will Jones' column, *After Last Night*, appears daily in the *Minneapolis Tribune*.)

film and beat

By John Tynan

THE MUDDLED MISTER MAGOO has become to movies (and television commercials) what the Bald Iggle is to Lower Slobbovia. Thanks to the often hilarious vocal dubbing of Jim Backus, the weird little near-sighted Magoo character and his improbable exploits have managed to elevate the movie cartoon from the kiddie league and deliver to what is essentially slapstick comedy a new level of cognitive humor.

A vital part of this intelligent concept lies in the music scoring behind Mister Magoo's magoofoos. Responsible for many of the background scores in the cartoons is young arranger-conductor Dennis Farnon who has been writing for UPA, the Magoo studio, about three years and now has some 15 pictures to his credit—12 Magooos and three or four "straight" cartoons such as *The Rise of Dutton Lang*, adapted from a story that originally appeared in *Esquire*.

Onetime professional trumpeter Farnon (Buddy Moreno, Hal Derwin) describes his work on the Magoo cartoons as "... great therapy." In the normal course of his activities as a recording artist and RCA Victor west coast a&r man for LPs (which includes, incidentally, supervision of Shorty Rogers' record dates), there is none of the zany musical whoop-de-doo associated with the daffy caricature of the cartoons. Thus, his writing for UPA is an excellent release valve.

"Some of those scores are pretty weird, y'know," explains Canadian Farnon. "They're all atonal and pretty far out humor-wise. Actually, the music just creates the silly mood Magoo is in. Sometimes it's written in three keys, and there's no end to the screwy instrumental effects I try to achieve."

"In *Hip Pocket Full of Rye*, for example, which is a portrait in sound of a drunk where you can actually hear him stagger, I got the effect of hiccuping with two trombones, two clarinets, and two pitched temple blocks. Pretty good potted hiccups, too."

In recording soundtracks to the cartoons, explains Farnon, the Backus voice track is done first. They never

record the music to the completed animations. Also, all music is recorded to "click tracks," which establish the different tempos by means of clicks which run at different frame lengths varying in number from one to 15. The clicks cue the conductor, enabling him to set his tempos from the score.

After recording the voice track, the key drawings that comprise the pose (or pencil) reel are completed and, as the composer puts it, "You just drop the music into it. Everything is cued in, of course, but I don't 'mickey mouse' the cues, just catch the different scenes."

Farnon is not permitted to use more than eight musicians in recording these soundtracks, but he always keeps the personnel down to seven, he says. He uses percussionist Eddie Forrest on all such dates "because he can literally do anything."

Three others who invariably make the dates with Farnon are the Ellen-horn brothers, Morey and Lou, on piano and woodwinds respectively, and trumpeter Paul Geil. The rest of the personnel varies from session to session.

When Hollywood studio sidemen are called for a Magoo session, they can be heard nasalizing this sentiment: "By George, there's a gig for you ... ark, ark, ark."

ON AND OFF THE BEAT: Sam Goldwyn reportedly badly wants Nat Cole for the Sportin' Life role in *Porgy and Bess*. Nat's in no hurry to make a deal, though, as it will be next spring before shooting starts on the Gershwin opera.

Overnight teenage idol Tommy Sands secured court approval of a multiple-picture contract with 20th Century-Fox. The 19-year-old singer gets \$10,000 for his first film, probably *The Singin' Idol*; then, if all options are exercised, the figure zooms to \$100,000 a film. Will success spoil ...?

Doubtless intent on elevation of the masses, M-G-M's ads for *Les Girls* will read: "It rhymes with 'play girls.'" You don't ses.

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feather's nest

By Leonard Feather

THE DUST HAS SETTLED, the autumn leaves are around us and the latest Newport Jazz Festival is a fading memory. Nevertheless a clipping received recently in the mail has brought to mind a point that remains relevant and timely inasmuch as it concerns not merely the criticism suffered by the Festival, but in a sense all criticism in general.

I missed Newport this year. Sitting on a sun-drenched patio in Beverly Hills, I caught none of it save a few brief excerpts that wafted my way via *Monitor*, and one number by Louis Armstrong on a television newsreel.

What I might have thought of the show is beside the point. But the clipping I received, a reprint of one of George Wein's columns in the Boston *Sunday Herald*, mentioned that "a segment of critics in attendance at the festival seem averse to accepting the festival for what it is. They seem to want and expect something else. The Newport Jazz Festival is, in a sense, a circus of jazz. It serves as a convention for the trade and musicians alike . . .

"The Newport Jazz Festival, along with the recording industry, serves as the most important source of publicity for jazz and jazz musicians. This can only result in a wider understanding of the music, a more general acceptance of the jazz musician as an artist, and best of all, more employment for those blessed with the talent to play jazz."

THOUGH I HAVE criticized certain aspects of the Festival severely in the past, I happen to agree with every word of George's sentiments. Several of the musicians to whom I talked have expressed the view that the critics decided to jump on the festival this year, to use it as a whipping boy. Concerned with minority appeal and with the more esoteric aspects of jazz, they resent and ultimately reject anything that becomes too popular.

I happen to be well aware of the truth of this because I have too often been guilty of the same tendency. As Dave Brubeck himself has pointed out, he would not have undergone such a mauling at the critics' hands (including mine) had he not reached staggering heights of popular acclaim — to which some of us peevishly felt our own pet groups were more justly entitled. The same pattern has marked the careers of Shearing, Armstrong, Gillespie, and others in their relationship with some of the critics, who subconsciously feel there is no pleasure in

going along with the crowd, in supporting majority opinion.

However, it often happens that the critics have a legitimate musical reason for their complaints, while the artists, promoters, or producers at whom the complaints are leveled have an equally sensible reason for ignoring them. That is the basis of the whole misunderstanding between these two factions. While the critic has every right to his idealistic, often unrealistic viewpoint, the butt of the criticism has the same right to his own attitude as the one who creates the performance, or deals in the complex negotiations behind the scenes that result in its creation. For instance, if Wein were to turn over the operation of the Newport Festival to one of his critics, and if the latter were to run it entirely according to his own predilections, I have little doubt that the festival would be a colossal financial flop.

I AM REMINDED of an incident that has served me for many years as a brake on my impulsive emotions, a reminder that there are two points of view on innumerable issues, both of which may be valid and supportable though on the surface they are completely opposed. My very first feature

article, as a teenaged jazz fan turning critic, was a debate that appeared in the London *Melody Maker*. The subject, a synthetic and stupid one that I wouldn't dream of dealing with today, was the relative contributions of Negro and white musicians to jazz, and my opponent was a young lady who collected Eddie Lang records and was considered quite a hip character in her day.

I can't even remember, after all these years, which side I took in the argument, but I do know that as it appeared in print it looked as though we were having a big fight across the race lines. But the payoff is that the young lady had reneged at the last minute on writing her part of the story and, though her picture and byline appeared on the finished product, I wrote both sides of the argument myself!

Perhaps if we all had legal training (I didn't) we could see more clearly that the endless battle between critic and musician, reviewer and promoter, is empty and futile. Like the lawyer who is available to defend or prosecute, we should be willing and able to investigate and understand either side of each problem. Having been on both sides of several musical fences — as critic and musician, as reviewer and promoter—I've had lots of fun watching both sides get blue in the face. But believe me, you, as the fan who doesn't get involved and only has to sit back and enjoy the music, are the sanest and luckiest one of us all.

perspectives

By Ralph J. Gleason

IN THIS DAY and age I would hate to be an alto saxophonist, just as it must have been frustration personified to be a trumpet player for so many years (still is, in another way). Because when you hear something good and right, it's so natural to want to do it that way.



The same thing is true of small groups. You couldn't start a trio in the '40s without sounding like Nat Cole despite yourself. And today, if you work out an instrumentation of

vibes, bass, piano, and drums, you're inviting an instantaneous—and usually devastating—comparison with the MJQ.

Like many a problem, this one is best met head-on. Cal Tjader, for instance, has a number aimed right at the MJQ and called *Thinking of You*, MJQ, which is one of the most successful in-person specialties. And, by facing the problem squarely, he doesn't get himself in the position of apeing.

Another group which is facing the same problem, is the Mastersounds, a new unit which has been playing in San Francisco some weeks now at the Jazz Showcase on Market street (the old Down Beat club). The Mastersounds is an Indianapolis group by way of Seattle. That is, the two Montgomery brothers, Monk and Buddy (electronic bass and vibes) and drummer Benny

Barth are from Indianapolis, while pianist Richie Crabtree is from Wyoming by way of Johnny (Scat) Davis. Their instrumentation is MJQ instrumentation, and they play a fair amount of MJQ tunes such as *Delaunay's Dilemma* and even use *Bluesology* as a theme. But they do it in their own way.

The Mastersounds is the second exciting new group to make its San Francisco debut under the protective wing of Ray Gorum (the other being the Jean Hoffman trio). And it's one of the better organized groups to come along in ages. It swings solidly and constantly, and the men are all good soloists. But mainly, it is an inventive group with good original numbers (they all compose tunes and work out arrangements) and a series of arrangements of other numbers ranging from standards to jazz specialties like *Un Poco Loco*, each of which is a well-constructed apparatus for the original material to be embellished by the personalities of the Mastersounds.

They have several other virtues. It's a cooperative band, with each member having very definite duties on and off stand. They are modern but not cool; in other words they don't mind smiling at the customers and on occasion even joking with them. In short it's a commercial group in a jazz room. And that dirty 10-letter word "commercial" doesn't mean Welkian either. It simply means they please the customers. That they also please the musicians is the great thing.

Wrong Crowd

New York—At the opening of New York's newest jazz club, Jazz City, last month, Ruby Braff kept glancing at the door occasionally to see how business was doing. Talking to a tableful of people, he glanced up and said, "Hey, there's quite a group coming in."

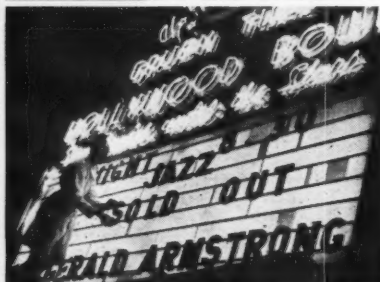
He looked again, then said, "Oops, it's my band."



Ella Fitzgerald



Louis
Armstrong



FOR
THE
MILLIONS
WHO
COULD N'T
GET IN...



ART TATUM



OSCAR PETERSON

BUDDY RICH



ILLINOIS JACQUET



FLIP PHILLIPS



ROY ELDRIDGE
HARRY EDISON

HERB ELLIS



RAY BROWN

Jazz At The
Hollywood Bowl

MGV 8231-2

Verve RECORDS

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

popular records

FRANK COMSTOCK

A Young Man's Fancy (Columbia CL 1021) is the latest in Columbia's series of LPs by arranger-conductors. Comstock has written charts for the Les Brown band since 1943. He has arranged for vocalists Doris Day, Margaret Whiting, Rosemary Clooney, and the Hi-Lo's. Unfortunately, this set contrasts unfavorably with his past efforts. In too many places here the sounds emerge with a distinct Sauter-Finegan flavor, lacking the identity Comstock has achieved in the past, particularly in his work for the Brown band. Included here are *Singin' in the Rain*, *I Remember You*, *Let's Take a Walk Around the Block*, *It Could Happen to You*, *Street of Dreams*, and *Spring Is Here*. Occasionally, Comstock's substantial ability creeps through, but for the most part this is inoffensive mood music. I expected more of Comstock. (D. G.)

THE JONES BOYS

For those LP-buyers interested in this kind of old rarity, here is a vocal group singing in tune. In *Sittin' on Top of the World* (Liberty LRP 3044) the Jones Boys are backed splendidly by a big band, with charts apparently by Earle Hagen. The Jones Boys (obviously) are Rex Dennis, Norm Dial, Wayne Hoff, and Chuck Kelly. They sing with freshness, without being strident. Among the tunes they interpret here are *Last Night When We Were Young*, *Imagination*, *Crazy Rhythm*, *As Time Goes By*, *My Ideal*, and *Time After Time*. They sing the tunes with a fine sense of dynamics, sans absurd harmonic tricks or over-styled gasping. The refreshingly lovely sounds in this album indicate that this group is one of the most promising to be heard in a long, long time. This LP is well worth the investment. (D. G.)

BARBARA LEA

In this collection, *Lea in Love*, (Prestige 7100), Barbara moves into the field of the mood singer, as opposed to the straight jazz idiom with which she has been identified. The jazz feel is here, on such tracks as *Am I in Love?*, *Mountain Greenery*, *We Could Make Such Beautiful Music Together*, and *I've Got My Eyes on You*.

But the spreading out comes with such moody vehicles as *Will I Find My Love Today?*, *True Love*, *Autumn Leaves* (sung in brave French and English), and *Sleep Peaceful, Mr. Used-To-Be*. For the most part, she carries them off well, although I wish she had a bit more body in the climax

of *Used-To-Be*. There's taste here, and some interesting backgrounding by such as Ernie Caceres, Dick Cary (who arranged the 12 tracks), Garvin Bushell, Al Casamenti, Adele Girard, Osie Johnson, Johnny Windhurst, Al Hall, and the Jimmy Lyon trio. (D. C.)

JULIE LONDON

Julie is not only far more of a jazz artist than many who are reviewed as such; she is also a more professional and compelling singer. In *About the Blues* (Liberty LRP 3043) she has the added advantage of unusual material: at least half the songs are unfamiliar and/or written especially for the session. Every tune, including such standards as *Basin Street Blues*, *I Gotta Right to Sing the Blues*, and *Blues in the Night*, has first-rate lyrics and an attractive melody.

With this album title it would have been better to include a couple of authentic, 12-bar blues; as it is, despite the over-all high level, there's too much similarity of mood, tempo, and material from track to track. But Julie has a warm voice, with a jazz-tinged edge to it, and this set includes several of her finest performances. One of them is *Basin Street*, with a rewritten melody for the verse and effective reverberation.

Russ Garcia's arrangements make intelligent use of a variety of colors—strings, brass shouts, and several obbligatos by two gentlemen who, alas, are uncredited, but who presumably are Willie Smith and Sweets Edison.

Two small reservations. Julie has intonation trouble in a couple of spots, and one diction item bothered us: what was it, in *Invitation to the Blues*, that she had a brand new shine on? Not shoes, surely? (L. F.)

THE SIGNATURES

The Signatures (Whipnet WLP 702) are a vocal-instrumental quintet of two girls and three men. The group was formed in Seattle in early 1954 and has appeared in Hollywood and Las Vegas clubs since. It's efforts in this 12-tune assortment are rewarding, for the most part, but there are a few incongruous moments, too.

Included are a Basie-like, raucous *April in Paris*, a smoothly interpreted *I Should Care*, Bobby Troup's *Julie Is Her Name*, a refreshing *Little Girl Blue*, and a wordless *Bernie's Tune*. Although there are some familiar vocal group moments here, the Signatures indicate that they're on the way to developing a personality of their own. In addition, their sounds are quite intelligible; in fact, some of the wordless

things they do make more sense than much of the vocal group gibberish being released today. (D. G.)

BOBBY TROUP

Male jazz singers are few and foul between. In *Do-Re-Mi—Words and Music by Bobby Troup* (Liberty LRP 3026) Troup indicates that he must be numbered among the precious minority graced by the muses with a meaty beat in his phrasing, plus a hip, world-weary ennui in his tone. A self-made man, he uses his own lyrics and music for bootstraps. He can write a hymn to money (*Do-Re-Mi*) to a St. Bernard (*Heidi*), or to a chick (*Snootie Little Cutie*) with equal grace and humor.

Oddly, the best known of his songs, *Route 66*, is mildly disappointing in this version; Bobby's intonation falters, and Buddy Collette's solo is below par. *Johnny Jones* is a rather pointless song. The three final tracks, *One October Morning*, *It Happened Once Before*, and *You're In Love*, are all first-rate ballads. *Lonely Boy*, too, is exceptional, worthy of a Coward or Porter.

Of course, the success of this LP is no surprise if you glance at the credit line that states *Producer: Julie London*. Everyone should have such inspiration in the control booth.

Bob Enevoldsen's arrangements fit snugly; Red Norvo and Jimmy Rowles help out with some warm obbligatos and solos.

I hope Bobby realizes that he isn't going to get anywhere writing songs like these in today's market. Why can't he come up with a sophisticated, worldly, subtle compositional gem like *Bye Bye, Love*? (L. F.)

JERRI WINTERS

In *Somebody Loves Me* (Bethlehem BCP-76) singer Jerri Winters is backed, vocally and instrumentally, by Al Belletto's sextet. Miss Winters emerges second best. Born of the O'Day-Christy-Connor tradition, she provides glimpses of each here, without much success. She seems more at ease on up-tempo tunes, where her pronounced intonation difficulties can be submerged by the beat. At best, however, her flaws are far too apparent to make her singing memorable. Among the dozen tunes she writhes through in this collection are the title tune, *Sometimes I'm Happy*, *It's Always You*, *All or Nothing At All*, *In Other Words*, *There Will Never Be Another You*, and *I Can't Believe That You're in Love with Me*. The Belletto backing is excellent and inobtrusively effective. In fact, at times it's much more effective than the performance of Miss Winters. (D. G.)

jazz records

Records are reviewed by Dom Cerulli, Leonard Feather, Ralph J. Gleason, Don Gold, and Jack Tracy and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Louis Armstrong

SATCHMO: A Musical Autobiography—Decca DXM-155 (four 12" LPs; DL 8604-7): Side One—*Dippermouth Blues; Canal Street Blues; High Society; All The Wrongs You've Done Me; Everybody Loves My Baby; Mandy, Make Up Your Mind.*

Side Two—*See See Rider; Reckless Blues; Courthouse Blues; Trouble in Mind; New Orleans Function; (a.) Flew as a Bird, (b.) Oh, Didn't He Ramble; Gut Bucket Blues.*

Side Three—*Cornet Chop Suey; Heebie Jeebies; Georgia Grind; Muskrat Ramble; King of the Zulus; Snag It.*

Side Four—*Wild Man Blues; Potato Head Blues; Weary Blues; Gully Low Blues; Struttin' with Some Barbecue; Hotter Than That.*

Side Five—*Two Duces; My Monday Date; Basin Street Blues; Knockin' a Jug; I Can't Give You Anything But Love; Mahogany Hall Stomp.*

Side Six—*Some of These Days; When You're Smiling; Song of the Islands; I Can't Believe That You're in Love with Me; Dear Old Southland; Exactly Like You.*

Side Seven—*If I Could Be with You; Body and Soul; Memories of You; You Rascal You; When It's Sleepy Time Down South; I Surrender Dear.*

Side Eight—*Them There Eyes; Lazy River; Georgia on My Mind; That's My Home; Hobo; You Can't Ride This Train; On the Sunny Side of the Street.*

Personnel: Armstrong, trumpet and vocals, with groups including, Trummy Young, Jack Teagarden, trombone; Edmond Hall and Barney Bigard, clarinet; Everett Barksdale, George Barnes, guitar; George Dorey, Lucky Thompson, Seldon Powell, Dave McKee, Hilton Jefferson, sax; Earl Hines, Dick Cary, Billy Kyle, piano; Arvell Shaw, Squire Gersh, bass; Kenny John, Sid Catlett, Cozy Cole, Barrett Deems, drums; Yank Lawson, trumpet; Velma Middleton, vocals.

Rating: ★★★★★

The rating is all Louis', and he earns every star.

In this handsomely assembled package of 48 Armstrong milestones on four LPs, spiced with spoken commentary by Satch himself, Louis has risen above sometimes uninspired backing and cumbersome (for him) scripting to glisten as a trumpeter, vocalist, and monologist.

There are no tracks, as such, on the records. Each side has six tunes on it, tied together by Armstrong's reminiscences. They cover in age most of Louis' career, and in recording dates from the Boston Symphony hall concert on Nov. 30, 1947, to the album's final studio session on Jan. 28, 1957. The material is vintage; the treatment is contemporary Armstrong.

This collection is valuable on two fronts: it demonstrates again that Louis is in full command of his horn (a fact which his in-person appearances often belie) and (as demonstrated in the on-release film of his European and African trips) that he is a warm and naturally humorous person.

All through my notations, made while listening to this collection, two words appear constantly: good trumpet. This observation is particularly true on *Lazy River*, which was set off with an exclamation mark. On it, Louis plays with fervor and drive and glistening tone. Side 2 is all Velma's, and she sings

the blues with warmth, feeling, and virtually none of the cuteness which too often mars her in-person appearances. Trummy hews close to his average of playing except on *Sunny Side of the Street*, on which he blossoms into a sensitive solo played with soulful, rich tone.

Hall is generally steady and musically; Kyle, while listenable, displays a somewhat disturbing sameness of pattern in virtually all his solos.

There are some tunes on which the rhythm plods, and some on which the only bright spot is Louis' horn. But there are also some tunes on which everything jells so well, and the feel is so happy, it's actually a disappointment to hear the tune come to a close.

On the older material, there is the wonderful *Muskrat Ramble* which was cut on the stage of Symphony hall in Boston and which features Teagarden's fantastic contrapuntal work behind Louis at the start of the outchorus. It is this type of *alive* playing that makes Teagarden a giant in a field peopled by some very tall men.

Armstrong's observations, once the stiffness of the script-reading wears off, are perceptive, witty, and often surprising. For instance, there is a tribute to B. F. Rolfe, whom Louis said, "Inspired me to play high notes." Along the way there are also recollections of New Orleans, some historical data on recording sessions, King Oliver, and tune and title derivations.

Despite its relatively few shortcomings, this is an album which must stand historically beside Columbia's four-LP package of Armstrong. There

jazz best-sellers



1
Shelly Manne,
Friends
My Fair Lady
Contemporary 3527



2
Nat Cole
Love Is The Thing
Capitol T 824



3
Erroll Garner
Concert By The Sea
Columbia 883



4
Frank Sinatra
A Swingin' Affair
Capitol W 803



5
Modern Jazz Quartet
Atlantic 1265



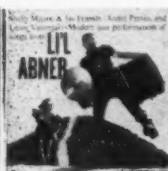
6
Duke Ellington
At Newport
Columbia 934



7
Miles Davis
*'Round About
Midnight*
Columbia 949



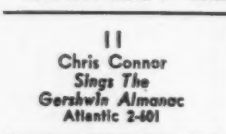
8
Ella Fitzgerald
*Sings Rodgers
and Hart*
Verve MG V 4002-2



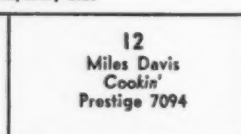
9
Shelly Manne,
Friends
Li'l Abner
Contemporary 3533



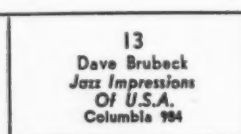
10
Jimmy Giuffre
The Jimmy Giuffre 3
Atlantic 1254



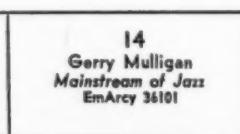
11
Chris Connor
*Sings The
Gershwin Almanac*
Atlantic 2-401



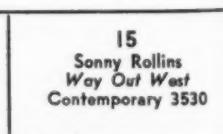
12
Miles Davis
Cookin'
Prestige 7094



13
Dave Brubeck
*Jazz Impressions
Of U.S.A.*
Columbia 984



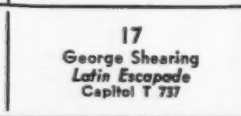
14
Gerry Mulligan
Mainstream of Jazz
EmArcy 36101



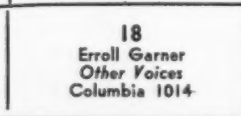
15
Sonny Rollins
Way Out West
Contemporary 3530



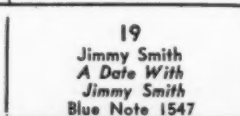
16
Yusef Lateef
Jazz Moods
Savoy 12109



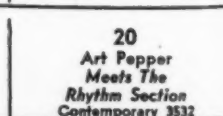
17
George Shearing
Latin Escapade
Capitol T 737



18
Erroll Garner
Other Voices
Columbia 1014



19
Jimmy Smith
*A Date With
Jimmy Smith*
Blue Note 1547



20
Art Pepper
*Meets The
Rhythm Section*
Contemporary 3532

Here are the 20 best-selling jazz records albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

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don't try to buy this album . . .



. . . because it hasn't been released yet. But we just *couldn't* wait to tell you about it!

RIVERSIDE is proud and pleased to announce that it has just completed the recording of an album that is certain to be a historic jazz landmark. It's the first musical meeting of two of the greatest creative forces in modern jazz:

MULLIGAN MEETS MONK

Thelonious Monk, a founder of bop, today at the height of his creative powers, in a fabulous 'blowing' session with *Gerry Mulligan*, whose revolutionary new concepts ushered in the birth of cool jazz.

We are rushing the LP for late Fall release. Don't rush to your nearest record dealer right away; he can't help you. Just wait impatiently until we can give you the signal; then rush out and treat yourself to:

MULLIGAN Meets MONK (Riverside RLP 12-247)

THELONIOUS MONK:

Brilliant Corners (12-226)

Critics are ecstatic about this sensational album: the fastest-selling Monk LP yet! With Sonny Rollins, Ernie Henry, Clark Terry.

KENNY DREW:

This Is New (12-236)

Today's "hard bop" at its swinging best: funky Drew piano, plus Donald Byrd, Hank Mobley, G. T. Hogan, Wilbur Ware.

HERBIE MANN:

Sultry Serenade (12-234)

Rich and complex sounds from the top jazz flutist, plus trombone, bass clarinet, baritone sax, rhythm.

THELONIOUS MONK:

Thelonious Himself (12-235)

An unusual facet of Monk's vast talent: an exciting album of unaccompanied piano. (Including a great new version of *Round Midnight*.)



RIVERSIDE

October 3, 1957

33

may not be the spark (as in *Heebie Jeebies*, which, certainly, even Louis could not re-create with that same spontaneity which made the first a classic) or the level of musicianship on some of the earlier releases (but don't forget, too, that Armstrong often was hung with inept backing all through his career), but there is a value here beyond the musical. This is another chapter, a late one, in the continuing life of the one individual who represents jazz to the world. Although Louis is not old in years, in music experience and tradition and influence he is among the jazz ancients.

Decca deserves commendation for assembling the most attractive packaging for a jazz album I've ever seen. Even the cardboard padding here is suitable for framing. This is a handsome tribute, which could have been more impressive musically, to a man who has rarely been less than impressive as a trumpeter. (D.C.)

Candido

CANDIDO THE VOLCANIC—ABC 12" LP 180: *Peanut Vendor; Takeela; Moonlight in Vermont; Take the "A" Train; Lady in Red; Kinda Durrish; Warm Blue Stream; Tin-Tin-Deo.*

Personnel: Candido, bongo and conga drums; Bernie Glow, Art Farmer, Charlie Shavers, Jimmy Nottingham, trumpets; Jimmy Cleveland, Frank Rehak, Tommy Mitchell, trombones; Jim Buffington, French horn; Jay McAllister, tuba; Hank Jones, piano; Bill Crow, bass; Osie Johnson, drums.

On Tracks 4, 5, and 8 Ernie Royal replaces Farmer. Ed London replaces Buffington, and Oscar Pettiford replaces Crow.

Rating: ★★

If you have to have conga drum LPs, I say let Ernie Wilkins arrange them. To whatever degree this is a successful jazz LP it is a triumph for

Wilkins' scores and director over the problems of the rat-tat-tat-ing that Candido makes. He is a soloist on the Latin drums and never considers himself supplemental to the band.

Wilkins has written around this fact as well as he could and now and then manages to spring the band loose from the mooring lines Candido sets out, and it all swings for a while. Noteworthy in this respect is *Kinda Durrish* and parts of *Tin-Tin-Deo*. Wilkins' writing for the trombones on Kenny Burrell's tune, *Takeela*, is excellent; the trading between Candido and the band on "*A*" *Train* is interesting; the trombone solos by Rehak and Cleveland on Manny Albam's arrangement of *Lady in Red* are exciting (note how it all stops when the conga takes over); there's some lovely trumpet by Shavers on *Warm Blue Stream*, and an exciting trumpet by Royal on *Tin-Tin-Deo*. (R.J.G.)

Joe Castro

MOOD JAZZ/JOE CASTRO—Atlantic 12" LP 1264: *J. C. Blues; Without You; Doodlin'; Everything I Love; You Stepped Out of a Dream; If You Could See Me Now; It's You or No One; Angel Eyes; Caravan.*

Personnel: Tracks 1, 3, 4, and 7—Castro, piano; Ed Shonk, bass; Gus Johnson, drums; Glenn Fessett, alto; John Hannan, trumpet, and voices. Tracks 2, 6, 8, and 9—Castro, piano; Shonk, bass; Johnson, drums, plus strings. Track 5—Castro, piano; Shonk, bass; Philly Joe Jones, drums, plus voices and strings.

Rating: ★★½

In this semiexperimental collection, Castro's trio and quintet are embroidered with voices and/or strings. Eight arrangements are by Neal Hefti; *Dream* is a Ray Ellis arrangement.

For the most part, this is, as the liner notes assert, a jazz LP. Castro, it

seems to me, is limited jazz pianist. Although he indicates a certain amount of pianistic skill, he is not a versatile, imaginative pianist. He tends to attack each tune with a sameness of approach—a kind of cross between the funky mode and Tatumesque flourishes.

The members of Castro's group, when given the opportunity, support him adequately. Prescott, however, must be able to express himself with more inventiveness than he does here. Hannan, in the brief moments allotted to him, indicates that he's ready for better things, perhaps more so than Castro.

The strings and voices are employed as accessories here. The strings, particularly, are used in an intrusive manner, punctuating the efforts of Castro's group without serving a beginning-to-end purpose on any given track. The voices, used entirely in a wordless context, are better utilized, but they, too, are not well integrated. Their presence does not enhance the group's sound, as they should to justify their use.

It might be wise for Castro to record with the trio, plus Hannan and voices. In doing so, some effort could be made to give the voices some purpose as instruments, allying them to the sounds the group itself is creating. If voices cannot be utilized fully, there is little point in utilizing them at all.

On the basis of the ballad tracks here, by the way, Castro illustrates a fine potential in the pop field. *If You Could See Me Now*, for example, is not a moving jazz interpretation, but it is effective piano-with-strings pop material. (D.G.)

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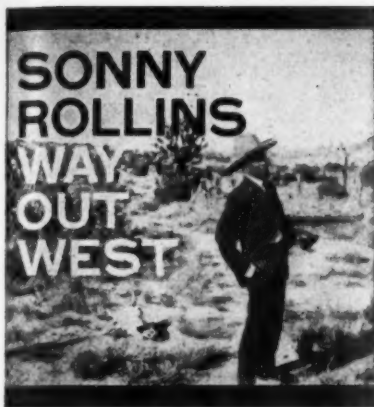
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Ray Charles

THE GREAT RAY CHARLES—Atlantic 12" LP 1259: *The Ray; My Melancholy Baby; Black Coffee; There's No You; Doodlin'; Sweet Sixteen Bars; I Surrender Dear; Undecided.*

Personnel: Tracks 1, 2, 4, 5, 7, and 8—Charles, piano; David Newman, alto and tenor; Emmett Dennis, baritone; Joseph Bridgewater and John Hunt, trumpets; Roosevelt Sheffield, bass; William Peoples, drums. Track 3—Charles, piano; Oscar Pettiford, bass; Joe Harris, drums. Track 6—Charles, piano; Sheffield, bass; Peoples, drums.

Rating: ★★½

This is an instrumental LP by the 26-year-old blues singer-pianist who has inspired considerable favorable comment for singing the blues. He indicates here that his blues knowledge is impressive enough to sustain an entire LP without any singing involved.

Quincy Jones and Charles split the arranging chores here, with Ernie Wilkins assisting Jones is charting *Undecided*. Throughout, a driving, warm blues feeling is maintained.

There is a wondrously natural sound here, a wholesome blues feeling, a pronounced gospel influence, and evidence of the Charles wit. Although Charles is not, at this point, a major piano stylist, his playing has great impact, again because of his vital concern for the blues form and blues-based expression. His *Black Coffee* features some of the most penetrating, yet direct, insights into the origins of jazz I've heard in a long time.

On six of the eight tracks, Charles is backed by his own band, the band with which he's worked the rhythm and blues circuit. David Newman, on alto and tenor, sings virilely on both instruments and Joseph Bridgewater, in brief solo spots, indicates that he, too, has something to say in the jazz idiom.

There are many revealing moments in this LP, including a witty close to *Baby*, a wonderfully relaxed *Doodlin'*, and the primitive, gospel flavored *Sixteen*. The support for Charles, from the band and rhythm sections, is calm and sensibly-directed throughout.

This LP is a worthy addition to any collection, if only for Charles' meaningful blues statements and variations. Such LPs are what make the living history of jazz a meaningful thing. (D. G.)

Al Cohn-Zoot Sims

FROM A TO Z—RCA Victor 12" LP 1282: *Mediocrity; Crimes River; A New Moan; A Moment's Notice; My Blues; Sandy's Swing; Somebody Loves Me; More Broad; Sherrin's Terms; From A to Z; East of the Sun; Tenor for Two Please, Jack.*

Personnel: Cohn, Sims, tenors; Osie Johnson, drums; Milt Hinton, bass; Dave McKenna, piano (Tracks 1, 2, 3, 4, 5, 6, 8, 9); Hank Jones, piano (Tracks 7, 10, 11, 12); Dick Sherman, trumpet (Tracks 1, 2, 3, 4, 5, 6, 8, 9).

Rating: ★★½

This album was made more than a year and a half ago and, although it is contemporary with a Birdland date Zoot and Al played, it antedates their current group by some time.

It is an exceedingly pleasant album, full of good, swinging, easy-flowing moments, bright humorous surprises, and sparkling solo bits by Jones and McKenna as well as the brisk, trim writing that characterizes the Lewis and Cohn Expedition to greater RCA. (It is interesting to note that the best things Jack Lewis did have appeared after his reign.)

Without question, both Al and Zoot are swingers of rare distinction; the Sims flow, easiness of feeling and constant swell of emotion is more attractive to some than the fuller-toned,



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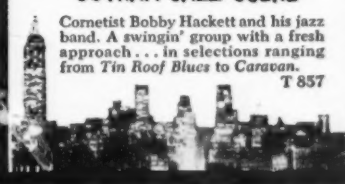
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occasionally more moaning sound of Cohn, but it would be an odd cat who didn't dig most of this LP. My own ears are particularly attracted to *East of the Sun* because of the exciting feeling the two tenors generate when they swap fours.

Otherwise it's a good LP, neatly done with only a blandness of feeling and sound to fault it and lacking in just that additional spark to make it ★★ ★★.
(R. J. G.)

Gigi Gryce-Donald Byrd

JAZZ LAB—Columbia 12" LP 998: Speculation; Over the Rainbow; Nica's Tempo; Blue Concept; Little Niles; Sans Souci; I Remember Clifford.

Personnel: Tracks 1 and 3—Byrd, trumpet; Gryce, alto; Tommy Flanagan, piano; Wendell Marshall, bass; Art Taylor, drums; Benny Powell, trombone; Julius Watkins, French horn; Don Butterfield, tuba; Sahib Shihab, baritone. Tracks 2 and 6, Powell, Watkins, Butterfield, Shihab omitted. Track 3 same as 2 and 6 except Wade Legge replaces Flanagan. Tracks 5 and 7 same as 1 and 3 except Jimmy Cleveland replaces Powell, and Legge replaces Flanagan.

GIGI GRyce AND THE JAZZ LAB QUINTET—Riverside 12" LP 12-229: Love for Sale; Geraldine; Minority; Zing! Went the Strings of My Heart; Straight Ahead; Wake Up!
Personnel: Byrd, Gryce, Legge, Marshall, Taylor.

Rating: ★★ ★★ ★

The Jazz Lab obviously has its Bunsen burners cooking these days, and the results are fine. The fact that there is sometimes an air of reaching for effect is all that keeps this otherwise splendid performance from ★★ ★★ ★.

A good deal of the reason, of course, is that the music ability of the group as a unit and individually is quite high. Both LPs were made early in 1957, and although the Columbia sides have shifting personnel, there is still a cohesion that is felt throughout.

Byrd seems to be rapidly approaching maturity as a soloist. He plays here with feeling, confidence and a steady flow of ideas. His solo on Benny Golson's *I Remember Clifford* is particularly memorable, and he cut another good one on *Rainbow*. He is the solo star of the dates, although Gryce, especially in the first half of his statement on *Rainbow* plays excellently.

There is little difference in performance between, the two LPs.

There are different instrumentations used on the Columbia disc, which makes it varied in appeal, and it also possesses the two best numbers—*Speculation*, one of the best jazz tunes in recent years, and *I Remember Clifford*, the best track on either LP.

The Riverside album offers a brace of old friends in new clothes—*Love for Sale* and *Zing! Went the Strings*, in which Byrd's intriguing arrangements steal the show. Of Gryce's originals, the exotic *Sans Souci* appeals to me most, with its whispering echo of other days.

On the Columbia disc, *Speculation* and *Nica's Tempo* bear favorable comparison to other performances of the same numbers by Gryce. If anything, the solos on *Speculation* are better here than on the Signal version, although the basic arrangement is the same.
(R.J.G.)

Chubby Jackson

CHUBBY'S BACK—Argo 12" LP 614: Tiny's Blues; Raffles; Let's Talk; Mother Knickerbopper; Keester Parade; Flyin' the Coop; Plymouth Rock.

Personnel: Chubby Jackson, bass and leader; Don Jacoby, Johnny Howell, Don Ceracl, Joe Silria, trumpets; Bill Harris, Tommy Shepard, trombones; Cy Touff, bass trumpet; Howard Davis, Sandy Mosse, Vito Price, Bill Calkins, reeds; Marty Rubenstein, piano; Remo Blondi, rhythm guitar; Jim Gourley, solo guitar; Don Lamond, drums.

Rating: ★★ ★★ ★

This makes it. After one complete playing, I recall wishing that this was a traveling band, and coming my way. After several spins, I wished that this could be at least a Chicago-based band and I'd go out and see it every now and then, and be contented just knowing it was there.

At any rate, there are three Tiny Kahn charts (*Tiny's Blues*, *Knickerbopper*, and *Coop*), which are given spanking treatment. There's also Chubby's *Let's Talk*, which is something else. It's largely a solo vehicle for Bill Harris, and how he blows! The tune itself is lovely, and Harris handles it tenderly and with deep feeling.

This marks for me the first appearance on records of Sandy Mosse, who surely must have recorded before, he's that good. His solos on *Blues*, *Keester*, and *Rock*, particularly, were my favorites.

This would have been the full five, but all the tracks didn't hit me with the impact of *Talk*, *Knickerbopper*, *Keester*, and *Rock*. *Knickerbopper* (formerly a father, but now transvested to mother) is taken at a slower, more comfortable tempo, with a resulting easy swing that is delightful.

Leader-bassist-TV personality Chubby sounds as big and moving as ever. It's a welcome return, and more of same would be welcomed, too.

One final note: note how drummer Don Lamond kicks the band, particularly on the climactic choruses. (D. C.)

Jazz At Westminster

JAZZ AT WESTMINSTER COLLEGE—Delmar 12" LP DL-204: Heebie Jeebies; Dippermouth Blues; Doctor Jazz; Mahogany Hall Stomp; Tishomingo Blues; Georgia Camp Meeting; Lonesome Road.

Personnel: Bill Mason, trumpet; Jim Haislip, trombone; Norman Mason, clarinet; Glen Tinterra, piano; Pete Patterson, banjo; Bob Kornacher, drums.

Rating: ★★ ★

A rousing set, marred by either inept editing or poor quality which results in skipped beats on some tracks. On the whole, this group, the Dixie Stompers, makes up in enthusiasm for whatever it lacks creatively.

On *Doctor Jazz*, in which there's a bad jump on my copy just before Haislip's solo, vocalist John Chapman sounds as though he's singing from the next room. Clarinetist Mason, too, suffers from a disturbing fading of sound at the start of his solo.

Haislip plays with plenty of drive, but with a Turk Murphy-like tone midway between a rasp and a melodic sound.

There's another skip or poor editing on *Camp Meeting*, just before trumpeter Mason's solo. Haislip's solo here is freest from the rasp and closer to a melodic trombone.

For all their spirit and good nature, these sides really don't say much that hasn't been said as well or with more interest before. (D. C.)

Jazz West Coast, Vol. 3

JAZZ WEST COAST, VOL. 3—Jazztone 12" LP J 1274: There Will Never Be Another You; Mr. Smith Goes to Town; Polka Dots and Moonbeams; Old Croix; Little Girl; Love Next; Sweet Georgia Brown; Things Ain't What They Used to Be; Too Marvelous for Words; Brother, Can You Spare a Dime?

Personnel: Tracks 1-10, respectively—Gerry Mulligan sextet; Mulligan, piano; Zoot Sims, tenor; Bob Brookmeyer, valve trombone; Jon Eardley, trumpet; Red Mitchell, bass; Larry Buckner, drums. Chico Hamilton quintet: Hamilton, drums; Fred Katz, cello; Paul Horn, clarinet; John Pisano, guitar; Carson Smith, bass. Bud Shank quartet: Shank, flute; Claude Williams, piano; Don Fredl, bass; Chuck Flores,

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Rating: ★★★★★

This is a delightful assortment of so-called west coast sounds. Regardless of geographical affiliation, much of this is attractive. Nine of the 10 tracks are released for the first time; the Jim Hall track was released earlier in his own Pacific Jazz LP. This Jazztone set, available to the society's members, is available to the public on Jazz West Coast LP JWC 507.

There is far too much here to discuss satisfactorily here, but some mention should be made of a few of the high points. The Mulligan sextet track, recorded at a December, 1954, concert, features some interesting Mulligan piano and fluent Sims and Brookmeyer. The Russ Freeman-Chet Baker track is a well-knit tour, with Baker in particularly fine form, Freeman playing with expressive drive, Vinnegar in complete control of his instrument, and Manne supporting with intelligence and wit.

The Bud Shank-Bob Cooper flute-oboe track is wonderfully buoyant, with some interesting interwoven patterns. The Hall trio track manifests a solid blues feeling, as a group sound and in the pertinent solos of each man.

This is a worthwhile collection of some of the best sounds of groups no longer working as groups. It is, too, a fine sampling of the work of some of the more eloquent jazzmen. George T. Simon's liner notes, by the way, are excellent. (D.G.)

Les Jazz Modes

MOOD IN SCARLET—Dawn 12" LP DLP 1117: Baubles, Bangles, and Boods; Autumn Leaves; The Golden Chariot; Let's Try; Bohemia; Catch Her; Hoo Tai; Mood in Scarlet; Linda Delia. Personnel: Julius Watkins, French horn; Charlie Rouse, tenor; Gillette Mahones, piano; Maria Rivera, bass; Ron Jefferson, drums; Chino Pozo, bongos (Tracks 4 and 5); Eileen Gilbert, soprano voice (Tracks 7 and 8).

Rating: ★★★★★

This group manages to be compellingly alive without being pretentious. There is a smoothly flowing conceptual pattern in all the group performs. Each member of the group makes an inventive contribution to the group sound, with Watkins and Rouse so well-integrated that they often blend to sound like one horn.

The set includes a charming *Baubles*, a mournful *Leaves*, a flowing *Bohemia*, and an Eastern-oriented *Delia*. The most fascinating track is the four-part *Hoo Tai*, a Watkins original. It utilizes Miss Gilbert's voice effectively, interweaving it with the horns and using it to establish and sustain the mood of the piece. Miss Gilbert also makes a vital contribution to Watkins' tribute to sensuality, *Scarlet*.

Watkins manages to give life to his instrument in a solo sense. He plunges vibrantly in up-tempo tunes and lends dignity to ballads. Rouse, gradually emerging from the Rollins influence, is a driving tenor man. Mahones makes pertinent comments, too, with Rivera

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and Jefferson supporting understandingly.

The recording balance appears faulty in many spots, with Mahones particularly the victim. At times, he seems to be out in left field. However, this does not affect the validity of the music contained here, which is definitely recommended. (D. G.)

Pete Kelly

PETE KELLY AT HOME—RCA Victor 12" LP 1413: *Over There; Mandy; They Can't Take That Away from Me; Collegiate; Sweet Eloise; O Sole Mio; In Cucarachas; Do You Know What It Means to Miss New Orleans?; Dixie; Out of Nowhere; Old Pidgeon-Toed Lady; Fight On.*

Personnel: Dick Catheart, trumpet; Abe Lincoln, trombone; Matty Matlock, clarinet; Jack Chaney, tenor; Ray Sherman, piano; Jud DeNaut, bass; George Van Eps, guitar, banjo; Nick Fatool, drums.

Rating: ★★½

All this Kelly jive means that it is another in the series of Jack Webb albums with the Dixie band that played in his movie.

This is studio Dixie with all the lack of vitality such a phrase implies. However, since these are all good studio men who apparently love to play this way, it has a certain charm, almost an amateur charm, as opposed to the sort of thing that happens when some of the same guys play with Bob Scobey, who is out after a buck, pure and simple.

There's no faulting the musicianship. It's all well played. It's just that it fails to say anything that hasn't been said 1,000 times in the past. But at that, it has its pleasant moments, especially from Matlock and Sherman. (R.J.G.)

Lou Levy

A MOST MUSICAL FELLA—RCA Victor 12" LP 1491: *Night and Day; Angel Eyes; Lou's Blues; Yesterdays; Apartment 17; How About You?; Baubles, Bangles, and Beads; Woody 'N' Lou; We'll Be Together Again; I'll Remember April.*

Personnel—Levy, piano; Max Bennett, bass; Stan Levey, drums.

Rating: ★★½

Sometime I hope that Levy will make a piano LP that surpasses his first RCA LP (a better one than this) and approaches the standard he sometimes sets in person, in which he is a remarkable blend of lyricism and center-rush swinging.

This LP, which has some of all of his good points in spots, is on the whole a disappointment in terms of what it might have been. On *I'll Remember April*, there's some of the fury that can be so exciting when done in a slightly different fashion; on *We'll Be Together Again*, there's a touch of the lyricism that can almost move you to tears when he does it at optimum level.

The most wholly successful side, a ★★★★★ track, is *Baubles*, wherein the lyric Lou is dominant.

The accompaniment may be possible for the brittleness of the feeling of the LP. Bennett's bass work does not move the performances at all, and Levey's drumming is a little too ruggedly individualistic in feeling for my taste. (R.J.G.)

Sam Most

SAM MOST PLAYS BIRD, BUD, MONK, AND MILES—Bethlehem 12" LP BCP 75: *Strictly Confidential; Half Nelson; 'Round Midnight; In Walked Bud; Serpent's Tooth; Celia; Confirmation; Bluebird.*

Personnel: Tracks 1, 3, 5, and 9—Most, Ed Wasserman, Dick Meldonian, David Schildkraut, and Marty Flax, reeds; Charles Harmon, Al Stewart, Don Stratton, Ed Reider, and Doug Mettome, trumpets; Bill Elton, Jim Dahl, and Frank Rehak, trombones; Bob Dorrough, piano; Oscar Pettiford, bass; Paul Motian, drums. Tracks 2, 4, 6, and 7—Most, clarinet; Mettome, trumpet; Schildkraut, tenor; Dorrough, piano; Tommy Potter, bass; Motian, drums.

Rating: ★★

I couldn't be more in favor of the aim which inspired this LP: the presentation of the work of four of jazz' most illustrious figures. Charlie Parker, Bud Powell, Thelonious Monk, and Miles Davis are represented here, including Bird's *Confirmation* and *Bluebird*, Bud's *Strictly Confidential* and *Celia*, Monk's *'Round Midnight* and *In Walked Bud*, and Miles' *Half Nelson* and *Serpent's Tooth*.

Unfortunately, the means do not benefit the end.

Although the musicians on the date undoubtedly respect the material they performed, there is little inspired playing here. The big band tracks are marred by sloppy section work and unimpressive solos.

The band arrangements themselves, by Dorrough, are equally unimpressive, tending to plod rather than flow. The sextet sides, too, are short on solo strength. And in playing material of this nature, identified with soloists of great inventiveness, meaningful solos are essential. Aside from the leader, Rehak is the only soloist who manages to express himself satisfactorily.

Most, who plays clarinet throughout, plays with considerable feeling and less stridency than he has exhibited in several past performances. But he cannot carry the entire load. As a result, what amounts to worthwhile material suffers from uninspired execution.

If the arrangements had been more meaningful and the performances more

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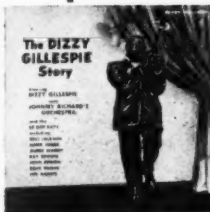


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profoundly inspired, this project would have been one of major importance, if only in terms of perpetuating some of jazz' more vivid creations. As it emerged, this is a commendable presentation frustrated by inadequacy. (D.G.)

George Phillips-Don Fowler

ORIGINAL DIXIELAND JAZZ IN HI-FI—ABC-Paramount 12" LP ABC-184: The Original Dixieland One-Step; Livery Stable Blues; At the Jazz Band Ball; Ostrich Walk; Tiger Rag; Skeleton Jangle; Sensation Rag; Bluin' the Blues; Clarinet Marmalade Blues; Mournin' Blues; Fidgety Feet; Lazy Daddy.

Personnel: Don Fowler, cornet; George Phillips, trombone; Earl Jackson, clarinet; George Rushka, piano; Darrell Remfro, drums.

Rating: ★

This was a monumental labor of love, but for the life of me, I can't see the point at all. The 12 ODJB tunes were transcribed note for note, presumably accent for accent, shading for shading, and played back for this collection, thus becoming the ODJB in hi-fi. What bothers me most is that this same logic, no matter how devotedly inspired, could be applied to, say, Bird or Caruso or Jelly Roll to bring them into hi-fi. Creatively, this is a cipher.

The hi-fi is there, and some pretty professional-sounding playing of scores which must have taken months to work out from the records. But why? If jazz is creative, and I'm sure it's agreed that jazz is just that, then this record must fall into the classification of a curiosity. It seems so pointless to me that musicians with the ability to recreate would rather do that than make something of their own and out of themselves. I can appreciate the feeling behind the work, but while the originals (and this would apply not only to ODJB records but to early Ellington, sub hi-fi Parker, pre-electrical Caruso, and vintage Armstrong, for instance) are available in listenable, if not superior or even acceptable sound, why expend the talent and effort to update them on the basis of sound quality?

I'm sorry, but I don't make this at all. (D. C.)

Shorty Rogers

SHORTY ROGERS PLAYS RICHARD RODGERS
—RCA Victor 12" LP LPM-1428: I've Got Five Dollars; Ten Cents A Dance; Mountain Greenery; A Ship Without a Sail; Mimi; It's Got to Be Love; I Could Write a Book; The Girl Friend; On a Desert Island with Thee; Thou Swell.

Personnel: Band—(On Tracks 1, 3, 7, 9) Shorty Rogers, Conte Candoli, Pete Candoli, Harry Edison, Maynard Ferguson, Al Porcino, trumpets; John Halliburton (Tracks 3, 9), George Roberts (Tracks 1, 7), Milt Bernhart, Bob Burgess, Frank Rosolino, trombones; Sam Rice, tuba; Jack Montrose, Pepper Adams, Herb Geller, Bill Perkins, Bill Holman, saxes; Red Mitchell, bass; Pete Jolly, piano; Stan Levey, drums.

Rating: ★★☆☆

Rogers and Rodgers meet through the mediums of a big and brassy band and a small and loping group.

The band sides, somewhat heavy with the massed brass and rather stiff rhythm, are highlighted by some fine solos. On *I've Got Five Dollars*, Adams raps off a neat solo in an otherwise lusterless performance, marked by a bit of sloppy intonation. *I Could Write a Book* and *Greenery* fare better. The band writing is typical Rogers: crisp, brassy, and readily identifiable. It seems that the balance and the blowing on the band sides might have been appreciably better with more rehearsal, a

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virtual impossibility at band studio sessions.

On the whole, I feel the group sides are more successful than the band sides, perhaps because of the absence of the section heaviness. The solos are good, too, but it is the ensemble sound which is light and airy. On all the sides, Mitchell's big-toned bass and Jolly's galloping piano are standouts. Levey's support at the drums is rousing on the band sides, and appropriately neat on the group sides.

Giuffre's gentle clarinet leads a winsome note to *Ten Cents*—almost as if he were singing the lyrics. Shorty and Jimmy are authoritative and romping on *Mimi*. Adams shines on *Thou Swell*, and Geller and Holman sound good in their solo spots on *Girl Friend* and *Swell*. On the whole, the small group has a less tense sound than earlier offerings by Rogers' Giants.

Shorty's band writing has the sections building some catchy riffs on *Greenery*, and *Desert Island*, almost in the Basie tradition, as a sort of climactic introduction to a soloist. There's a lot of meat here, particularly in the group. (D.C.)

Tony Scott

THE COMPLETE TONY SCOTT—RCA Victor
12" LP LPM 1452: *I Found a Million Dollar Baby; Moonlight Cocktail; Finger Poppin' Blues; Under a Blanket of Blue; Skylark; I'll Remember April; The Lady Is a Tramp; A Blues Serenade; Walkin'; I Surrender Dear; Just One of Those Things; Time to Go.*

Personnel: Tony Scott, clarinet-leader; Sahib Shihab, Gigi Gryce, Zoot Sims (Tracks 1-5 and 10), Frank Wess, Frank Foster (Tracks 6-9, 11 and 12), Danny Bank (Tracks 1-5 and 8-11), Charlie Fowlkes (Tracks 6, 7, and 12), reeds; Jimmy Nottingham (Tracks 2, 4, and 8-11), Clark Terry (Tracks 1-5 and 8-11), Thad Jones, John Carisi (Tracks 1-5 and 8-11), Bernalie Glow (Tracks 1, 3, and 5), Jimmy Maxwell (Tracks 6, 7, and 12), Joe Newman (Tracks 6, 7, and 12), Wendell Cully (Tracks 6, 7, and 12), trumpets; Henry Coker, Quentin Jackson, Benny Powell, Sonny Truitt (Tracks 1-5, 8-11), Bill Hughes (Tracks 6, 7, and 12), trombones; Bill Evans, piano; Milt Hinton, bass (Tracks 2, 4, and 6-12); Leslie Grimes, bass (Tracks 1, 3, and 5); Ozie Johnson, drums (Tracks 2, 4, and 6-12); Paul Motian, drums (Tracks 1, 3, and 5)

Rating: ★★

In this LP, Scott heads a big band composed of a fine assortment of musicians, including members of the Basie and Ellington bands. On paper the project appears encouraging. In performance, it is less so.

The dozen charts, by Truitt, Carisi, Evans, Nat Pierce, Bill Finegan, and Scott are undistinguished, more oriented to a dancing audience than a group of jazz listeners. In addition, there are too many tracks for any given soloist, including Scott, to stretch out. Although Scott manages to illustrate his mastery of the instrument, he has little space for any extended expression.

On the two Scott originals, *Finger* and *Time*, there is more time for soloists, but the time is divided in each case among eight solos; hardly enough time is given to any one soloist.

Scott, it seems to me, is heard to best advantage in a small group context. If he attempts to express himself within the limitations of a big band approach, he should limit the number of tracks and include more improvisation. He tries valiantly here, but at times must have felt as confined as Bird in an 18th century drawing room.

There are a good many danceable sounds here, since most of the charts are rhythmically oriented, but jazz-wise and Scott-wise it is somewhat of a dis-

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appointment. On several tracks, by the way, Scott's breathing competes with the sound of the clarinet. This is high fidelity? (D. G.)

Stuff Smith

STUFF SMITH—Verve 12" LP MGV 8206: *Desert Sands; Soft Winds; Things Ain't What They Used to Be; It Don't Mean a Thing; What and Again; I Know That You Know.*

Personnel: Smith, violin; Oscar Peterson, piano; Barney Kessel, guitar; Ray Brown, bass; Alvin Stoller, drums.

Rating: ★★★★★

Smith has been around on records since before most of today's jazz fans were born. LPs have been around since 1950, yet this is Stuff's first LP, and if it hadn't been for Norman Granz, he'd probably still be standing on the corner.

I realize that my giving this record five stars is an empty gesture that will do nothing but raise it to the level of a succès d'estime; I know that after reading the review you will go right out and buy the latest release by your favorite tenor or trumpet man. Nevertheless, if you have ever discussed the meaning of the word swing, ever looked for the incarnation of the beat, you will pass it by when you pass this one up. There is no human being on earth or in heaven who can outswing Stuff Smith.

Because he has with him the Peterson rhythm team (with Kessel in a happy return to his old stomping groove), he swings more than ever in these six fabulous performances. Don't look for orthodox violin technique or tone; don't expect atonal explorations, or borrowings from Bach or Bartok. Look for jazz. Ageless, inhibitionless, faultless jazz that has gassed all his fans from Ellington to Gillespie. From the first

note to the last, this LP never touches the ground. (L.F.)

Johnny Wiggs

DIXIELAND OF OLD NEW ORLEANS—Golden Crest 12" LP CR 3021: *At the Jazband Ball; Mindin' My Business Blues; Bucktown Bounce; In the Shade of the Old Apple Tree; Of All the Wrongs You Done to Me; Satanic Blues; Old Miss; Chief Menteur Joys; Cammella Gaspergo; I'm Forever Blowing Bubbles.*

Personnel: Johnny Wiggs, trumpet; Emile Christian, trombone; Ray Burke, clarinet; Armand Hug, piano; Sherwood Mangiapane, bass; Santo Pecoraro, drums; Dr. Edmond Souchon, banjo and vocals.

Rating: ★★½

This a good, workmanlike job of New Orleans by Dr. Souchon and his group, most notable for returning to existence such rarely heard traditionals as *Old Miss* (slowed to a comfortable walk) and *Cammella*.

The playing is in the tradition, with Burke's clarinet and Hug's piano very fine. Rhythm, particularly Pecoraro's drums, is either overrecorded or very heavy.

Dr. Souchon's vocals on *Business* and *Cammella* have a certain Crescent City charm. *Bubbles* is about as rousing as you can get it.

Overall, there's really not much more to say than this is recording of New Orleans music in the tradition by men of the tradition. It has no real spark of inspiration that I can discern, but neither is it done in anything but good taste. This type of collection too often ends up as a louder-and-harder set. (D. C.)

Claude Williamson

'ROUND MIDNIGHT—Bethlehem 12" LP BCP 69: *Stella by Starlight; Somebody Loves Me; I'll Know; The Surrey with the Fringe on Top; Polka Dots and Moonbeams; Hippy; Tea for Two; Stompin' at the Savoy; 'Round Midnight;*

Just One of Those Things; Love Is Here to Stay; The Song Is You.

Personnel: Williamson, piano; Red Mitchell, bass; Mel Lewis, drums.

Rating: ★★★★★

Williamson, a two-handed pianist, heads a trio here in an excellent selection of tunes. As a pianist, he manages to be intense without being pretentious. Although there are derivative influences in his playing, he is an improved, growing pianist, with fine feeling and definite instrumental ability.

Unfortunately, in spots here he is a trifle obvious in his devotion to the nuances of other pianists, including Tatum and Shearing. Nevertheless, there are a good many exhilarating moments here.

The dozen-tune assortment includes 10 standards and two jazz compositions, Horace Silver's *Hippy* and Thelonious Monks' *'Round Midnight*. The ballads tend to be more florid than creative, but Williamson does interpret *Polka Dots* with considerable reverence. There are moments of contagious joy, too, including an up-tempo *Song*, an exciting *Tea*, and a brief *Surrey*. The latter, by the way, is a tune more groups should confront.

The support from Lewis and Mitchell is excellent throughout, with Mitchell soloing lustroously on *Somebody*, playing melody on *Love Is Here*, and playing countermelody on *Savoy*.

Williamson, in this set, manifests a more expansive musical personality than was illustrated in his earlier efforts. As a sign of progress worth watching and as a set with several extremely delightful moments, this LP is recommended. (D.G.)

(Continued on Next Page)

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Jimmy Wyble - Bud Lavin

THE JIMMY WYBLE QUINTET—THE BUD LAVIN TRIO—Vantage 12" LP VLP 1201: *Taking a Chance on Love; Play, Fiddle, Play; Thumb Stuff; Prelude to a Kiss; Sanders Meanders; Dancing on the Ceiling; All The Things You Are; Love for Sale; The Chosen Fugue; Trouble Follows Me; Diane.*

Personnel: Lavin trio—Lavin, piano; Jerry King, drums; Harlan Kewish, bass. Wyble quintet—Wyble, guitar; Gene Bolen, clarinet; Carl Carelli, accordion; Stan Pula, bass; Boone Stines, drums.

Rating: ★

The cover on this LP (a middle-aged nude) may sell some copies. If sales depend on the content, Vantage may have made an unfortunate investment.

The liner notes, which rain adjectives on every musician and every sound in the set, term this "a recording to treasure." It's a free country, as they say, and I disagree strongly with this claim.

The Lavin trio has little to offer jazz

fans. Lavin plays appallingly disjointed piano, and the backing is uninspired. The work of the group is more percussive than productive, featuring the use of devices instead of creative ideas. Although Lavin is a jazz pianist, he lapses into cocktail piano nuances at times. His jazz efforts are not impressive.

The efforts of the Lavin trio, however, compared to Wyble's group, aren't too bad. Briefly, Wyble's group includes very little improvisation; the portions of the tunes allotted to improvisation result in poorly stated solos. Although the group is defined as a jazz group in the notes, the sounds here are anemic at best, in any terms.

I should have been suspicious when the notes failed to name the instrument played by either leader. (D.G.)

tangents

By Don Gold

SANDY MOSSE is one of the most inventive tenor men in jazz.

Despite this, he's working weekends-only at a tiny club on Chicago's near north side, The Scene. His rhythm section varies from night to night and weekend to weekend, but his performance remains of consistently high quality.

On some evenings the small club has as many musician-listeners as it does barflies. Mosse never fails to satisfy them. You can mention his name to most of the jazzmen in the city and inspire laudatory comment.

On a recent evening, he was backed by drummer Jack Noren, pianist Larry Eanet, and bassist Triggs Morgan. Able musicians in their own right, they were inspired by Mosse's impressive ability, as he ran through chorus after chorus of meaningful, moving concepts on such tunes as Dave Brubeck's *In Your Own Sweet Way*, *The End of a Love Affair*, a remarkably conceived *Frankie and Johnny*, and a subtle *You Go to My Head*.

MUSICIANS WHO KNOW Mosse come specifically to hear him. Those who haven't heard him experience a vital introduction. There is a uniformity of opinion in the city's jazzways that he is a truly remarkable artist.

But very little happens.

He has been on record sessions, but none of them has indicated his forceful approach to his instrument and the infinite potential he possesses. It is unfortunate that so much poor jazz finds itself on dealer shelves while Mosse creates so vividly without being heard by the vast jazz audience.

It is as if he has retreated into a world of his own fans, intense, loyal listeners who follow the path of sporadic bookings which has characterized his career to date. Although The Scene is packed on weekends, with an audience completely devoted to Mosse's efforts, it is a small, somewhat out-of-the-way club. On the large hand-painted sign above the door, Mosse's name is misspelled. Mosse deserves better.

He needs, it seems to me, a group of his own, with musicians who can back him sympathetically, musicians who possess appreciable ability themselves. He needs bookings on a regular basis. This requires an agency that recognizes his ability. He needs a record session all his own, a session for which he can select the tunes, the sidemen, and the general approach.

LIKE TOO MANY OTHERS, Mosse has given much to jazz, without experiencing many of the rewards jazz can provide. He is young, married, and ambitious. In addition to his artistry on his horn, he has increased his writing activity. He would be an asset to many groups or big bands working steadily today.

This plea, and it is that, has no provincial basis. Chicago is a strange, often thankless, place. I'd like to see Chicago lose Mosse, if it meant success and satisfaction for him.

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the blindfold test

Young Blood

By Leonard Feather



The thunderous success of the Farmingdale high school band at the Newport Jazz festival was a victory for the future of jazz in general and for the objective of the band's director, Marshall Brown, in particular, for as he has pointed out, this event may clear the obstructions on a path that can lead to the formation of such groups in every school across the country.

Judged in terms of their ages, the Farmingdalers are unique, and their principal soloist, altoist Andy Marsala, is truly extraordinary.

Andy is the youngest subject ever to have taken the *Blindfold Test*. The records selected represented as many different styles as could be cramed into 10 records. He was given no information before or during the test about the records played.

The Records

1. Red Norvo. *Move* (Victor). Bob Drasnin, alto.

I believe this record to be on the contemporary side of jazz. Although I didn't like the arrangement too much, I thought the solos were done very well—especially the vibes and sax solos. I didn't recognize any of the musicians and would rate it about two stars.

2. Teddy Charles Tentet. *Lydian M-1* (Atlantic). Charles, vibes; George Russell, composer & arranger.

I like this one. The arrangement seemed quite interesting and amusing and was recorded quite well. Although I couldn't recognize the musicians, I liked the vibes player a lot. I will rate this as pretty good—three stars. I liked the style of writing, but it was rather long.

3. Shorty Rogers. *Plays Richard Rodgers. I've Got Five Dollars* (Victor). Milt Bernhart, trombone; alto not credited.

I think the song is *I've Got Five Dollars*. Could that be Shorty Rogers' big band? I believe that was Shorty Rogers on trumpet. I also think it was Art Pepper and Milt Bernhart on alto and trombone, respectively. I like the arrangement a lot. I thought it had a wonderful sound. I would rate this as excellent—4½ stars.

4. Kid Ory. *Weary Blues* (Riverside, in *History of Classic Jazz*). Recorded 1947.

I didn't like this one at all. I believe it was a Dixieland number recorded quite a long time ago, and even though I do like Dixieland a lot, this one didn't appeal to me at all. I couldn't hear much of the bass and drums and I can't even attempt to recognize the musicians, but it did swing, so if I were to rate it on the basis of swing, I'd rate it maybe three stars.

I didn't like the arrangement too much, but for Dixieland I guess it was pretty good. For the arrangement I'd rate it 1½.

5. Duke Ellington. *Day Dream* (Bethlehem). Johnny Hodges, alto; Harry Carney, baritone; Billy Strayhorn, composer, arranger.

Could this be Johnny Hodges on alto? I've always regarded him as one of the greatest on alto sax. He's one of my favorites when it comes to phrasing. I like this one very much. It seemed to have a wonderful relaxed feeling to it. As far as the musicians go, I think it's a handful from the old Duke Ellington band. I believe it's Carney on baritone. I like the arrangement very much, and I would rate this as very good—four stars.

6. *Rockin' Sax and Rollin' Organ. Congo Mombo* (M-G-M). Sam [The Man] Taylor, tenor; Dick Hyman, organ.

I didn't like this one too much. It reminded me too much of rock and roll. There wasn't much to the arrangement. It seems as if it was a simple riff built around blues chords. I didn't like the solos very much. They weren't creative, and I didn't think they were done too well. But it did have a lot of spirit, so I'd rate it two stars.

7. Sonny Stitt. *Afterwards* (Roost). Stitt, alto; Hank Jones, piano; Shadow Wilson, drums.

I think that was Charlie Parker. Nothing much can be added to what has been said about Charlie Parker throughout the past years except that he's truly fantastic. His solos are amazing. They have wonderful phrasing, and his technical ability is truly magnificent.

I like this one a lot. It had a lot of spirit to it and was great. I think it was Max Roach on drums, but I couldn't be sure. I'd rate this as a four-star number.

8. New Jazz Sounds. *Just One of Those Things* (Norgran). Benny Carter, alto; Dizzy Gillespie, trumpet; Bill Harris, trombone; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Buddy Rich, drums.

This is *Just One of Those Things*. I also like this one quite a bit. Could that be Benny Carter on alto? Whoever it was he had a wonderful sound and seemed very sure of himself. The trombone player took a wonderful chorus, too, but I don't know who he is. Could that be Conte Candoli on trumpet? The piano player was very good. I think the

whole thing had a very nice sound to it, and I would rate it three stars. I liked the rhythm section.

9. Bob Scobey. *Waiting for the Robert E. Lee* (RCA Victor). Clancy Hayes, vocal.

Who was it? Bobby Sherwood, possibly? Whoever it was had a nice Dixieland sound and was quite lively. I would rate this two stars.

10. Stuff Smith. *It Don't Mean a Thing* (Verve). Oscar Peterson, piano; Barney Kessel, guitar; Ray Brown, bass.

This is unbelievable! Could it possibly be a violin lead? He was very amusing. For a second I thought it was Erroll Garner on piano because of the occasional grunts that you'd hear, but it didn't sound like him.

I'll take a wild stab and say that was Barney Kessel on guitar, but whoever it was was very good. The violin solo was very amusing, very unusual. But the whole thing really swung so I'll give it three stars.

Afterthoughts

I'd possibly have given five stars to something by Dave Pell, Bud Shank, possibly a Pete Rugolo record with the big band. When I first started being interested in jazz, my interest was Johnny Hodges.

I like Harry Carney on baritone, but I've changed my mind since then. Now I like Bud Shank, Charlie Parker, or Lee Konitz on alto, and on baritone—Gerry Mulligan or Bob Gordon—toward the progressive side, I guess. I like good numbers from all the eras of jazz—bop, swing, contemporary, and Dixieland.

I like Jackie Paris as a singer. The records I have actually range from Dixieland to contemporary. I have quite a few Rugolo, Shorty Rogers' big band and small group; Bud Shank, Bob Brookmeyer, Gerry Mulligan, Charlie Parker, and many others.

My ambition in jazz is to become an arranger and composer. I would like also to have either my own big band or small combo eventually. I think there's more future in small combos.

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By Ray Ellsworth

THIS WRITER ALWAYS HAS entertained considerable respect for Edward Cole, M-G-M's energetic, wide-ranging a&r man. Cole has turned out some choice items of Americana, as well as deserving rarities from other sources, which have been well recorded and graced with comprehensive and really intelligent liner notes.



However, when he unblushingly proclaims Robert Covert's just released (M-G-M E-3499) *Frankie and Johnny* to be "one of the freshest, most original musical dramas to appear in many years," he leaves me far behind.

A great many persons are earnestly looking for the appearance of an "advance toward a true American opera form of breadth and power as well as native idiom," which Cole further declares this work to be.

I SUPPOSE HE is to be commended for giving young Covert and his lyricist, Dion McGregor, their chance to be heard. And having done so, he can't justly be criticized for trying to sell the result in the jacket copy. But there is a limit, it seems to me, to salesmanship even on jacket copy which stops short of misrepresentation. This concoction of tired dialog, cliché-ridden production numbers, and stereotype "American" is not "an advance toward a true American opera form" or anything like it, and one wonders how a man of Cole's demonstrated good taste could have thought it was.

The earnest seekers after an American opera who buy the record, as I did, because Cole has been so dependable in the past are going to be short-changed this time.

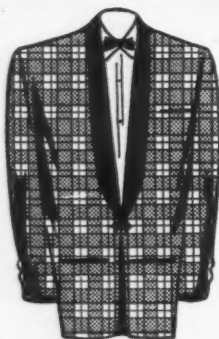
Fortunately for him, the composer is more modest about his effort, preferring to call it a "musical play" instead of an opera. But the composer's modesty is not emphasized. Even as a modest theater piece in the Broadway "folklore" vein, it is a sorry thing.

Covert has utilized very loosely the familiar legend, embellishing it with a Mae West type of femme fatale, some deep-west barroom scenes complete with corny jazz, and an epilog that has the condemned Frankie singing the reprise in the death cell. Some of the tunes are pretty—*Love Is My Wedding Ring*, the theme of the work, and the reprise tune, is pleasant (but not from a death cell), and *Leanin' in the Doorway*, a torchy number for Frankie, is pretty good. But that is about all.

Gershwin and David Rose influences are pretty thick. The lyrics are undistinguished. The interweaving of scenes, words, and music is skillful in a technical way, and had the rest of the piece benefited from taste and experience, this skill might have brought the whole thing off as a neat package of light entertainment.

BUT OPERA? Perhaps Cole should know what a touchy subject opera, real

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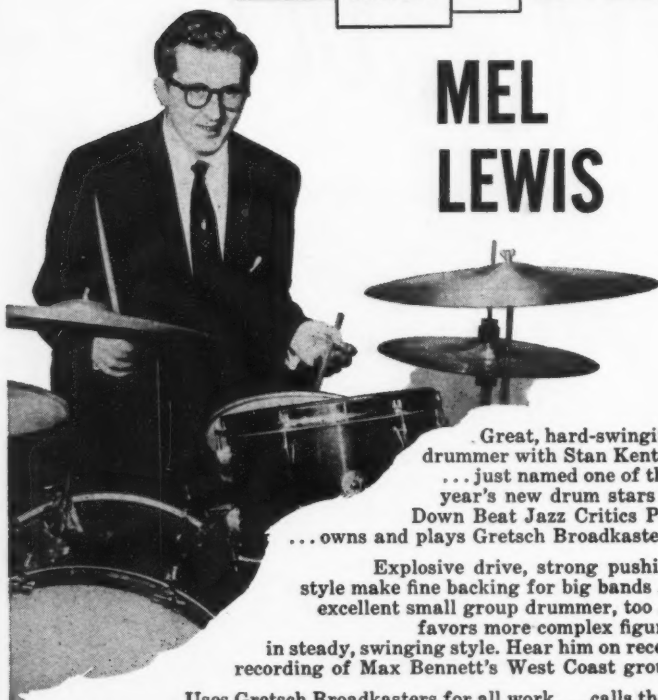
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opera, is with everybody these days. Indeed, vocal music of any kind seems to be at once a challenge and a despair to our contemporary composers; opera in modern idiom heads the list of knotty problems all over the world; "a true American opera form in breadth and power as well as native idiom" is certainly the most knotty of all knotty problems. It has reduced men of greatness to tears of frustration.

It is not something to be solved by a dash of old Broadway mixed with a little boogie-woogie. Therefore, when a composer comes along with something that looks like a real answer, and no tricks, we opera bugs like to see him get as many breaks as possible.

And getting some attention via recordings is one of the big breaks. However, such recordings can hinder, by distributing far and wide, in permanent form, a work that gives no indication whatever of the blood spilled by serious artists toward the desired goal, leaving interested persons with the mistaken idea that this is what still passes for opera by Americans after all these years. If Edward Cole was really looking for something in the opera line to encourage with philanthropy like this, he certainly overlooked a lot of better bets.

I DON'T WANT to try telling Cole how to run his business. But I can hope that the next time he feels an urge in the direction of an American opera, he will give his attention and his resources to something like any one of the following:

The Tender Land, by Aaron Copland, a major work in the revised version; it would not fit on one LP, but we'd be happy to get excerpts. *Treemonisha*, Scott Joplin's ragtime opera; whoever does this one will make a lot of history and probably some money. *The Ruby* and/or *The Trial at Rouen* by Norman Dello Joio, sensational accomplishments both. *Susannah*, by Carlisle Floyd, a long one, but again, excerpts would be accepted. *Hello, Out There*, by Jack Beeson, a powerful one-acter, one of the best examples we have. *Pantaloon*, by Robert Ward, a gorgeous outpouring of color and melody; excerpts again here. *A Tree on the Plains*, by Ernst Bacon, a fine folk opera. *Ouanga* by Clarence Cameron White, a "voodoo" opera by a Negro composer.

I could go on for a day or two like that, but those are enough. Opera is the great unexplored jungle of American music. It could do with a little real attention from Edward Cole and M-G-M or anyone else willing to do a little digging.

Back Home Again

During a set at Chicago's Modern Jazz Room, Al Cohn, co-fronting a quintet with Zoot Sims, stepped to the mike to announce that the last tune had not been titled. As a result, he said, the group decided to hold an audience contest to name the tune.

"First prize," Cohn said, "will be one week in Gary, Ind."

"Second prize," he added, "will be two weeks in Gary."

They'll love us in Gary ...

jazz reissues

ON THE REISSUE SHELF: Columbia has come up with yet another collection of Basieana from its files. This one, called *One O'Clock Jump* (Columbia CL 997), brings together 12 tunes from the 1942-1950 period, including four (*These Foolish Things*; *I'm Confessin'*; *One O'Clock Jump*, and *I Ain't Got Nobody*) by an octet which includes Serge Chaffoff on bass clarinet, Wardell Gray, tenor; Clark Terry, trumpet; Buddy DeFranco, clarinet, and Gus Johnson, drums.

The orchestra tracks include Count's *Ride On, Ain't It the Truth?*, and *Ay Now* by the 1942 band and *Patience and Fortitude*, *Stay Cool*, and *Mutton Leg* by the 1946 Basie band. Two tracks, *Little Pony* and *Beaver Junction*, are by the 1951 band. There are good notes by Charles Edward Smith, with full personnels but several rather bad typos and misspellings on some sidemen's names.

THE STUDIO recreation of the Gene Krupa band featuring Roy Eldridge and Anita O'Day, cut by Norman Granz a few seasons ago, is now available to subscribers of the American Recording society's jazz division (ARS G-427). Among the tunes updated by Quincy Jones and others are *Boogie Blues*; *Leave Us Leap*; *That's What You Think*; *After You've Gone*; *Let Me Off Uptown*; *Opus 1*; *Drummin' Man*, and *Drum Boogie*. The sound is good, engineering rather clumsy, and, somehow, none of the spark that made the earlier Okeh's and Columbia's big swing era items was captured.

A group of four reissue sets from Riverside should brighten the heart of jazz historians and seekers after the New Orleans truth. Eleven sides recorded in 1923 are collected on *Louis Armstrong: 1923*, featuring Satch with King Oliver's Creole Jazz band. The tunes, originally recorded on Gennett and Paramount, appeared on Riverside 10-inch LPs but are now recoupled on a 12-inch record (RLP 12-122). Among the sides are *Chimes Blues*; *Just Gone*; *Weather Bird Rag*; *Dipper Mouth Blues*; *Froggie Moore*; *Mabel's Dream*, and *Southern Stomps*. Louis' first recorded solo is on *Chimes*. A historic must, with quite fine sound.

Riverside also recoupled parts of two other 10-inch LPs by Jelly Roll Morton to form *Classic Piano Solos* (RLP 12-111). Included are *Grandpa's Spells*; *King Porter*; *Jelly Roll Blues*; *Big Foot Ham*, with eight others. Originally, these were Gennet Records, cut in 1923 and 1924. The sound is very good.

THREE SIDES EACH by Bunk Johnson's band and Kid Ory's group, plus six by Kid Rena's Delta Jazz band make up *New Orleans Legends* (Riverside RLP 12-119). They date from 1940 (Rena), 1945 (Johnson), and 1947 (Ory), and include Johnson on *Careless Love*, *Weary Blues* and *Tiger Rag*; Ory on *Snag It*, *Savoy Blues*, and *Down Among the Sheltering Palms*, and Rena on *High Society*, *Get It Right*, and *Lowdown Blues*, among others. Plenty of spirit here.

Two 10-inch records have been recoupled by Prestige to gather on one

12-inch LP *The Billy Taylor Trio at Town Hall* (Prestige 7093). Taylor, bassist Earl May, and drummer Percy Brice made the concert Dec. 17, 1954, but it might have been yesterday. The trio, still one of the really constantly improving, ever-challenging groups on the scene today, plays *A Foggy Day*, *I'll Remember April*, a thoroughly searching *How High the Moon*, Billy's lovely tune *Theodora*, and the exercise for two hands, *Sweet Georgia Brown*. A milestone.

Capitol, once again and for the third time, has issued Dave Dexter's *History of Jazz*, this time on four 12-inch LPs (Capitol T 793-6). Originally introduced as four albums containing five 10-inch 78s, the series was issued on 10-inch LPs after some updating. Now, after further updating, it reappears, perhaps to stand until a tape compendium comes along.

Volume 1, *N'Orleans Origins*, includes Sonny Terry's *Whoopin' the Blues*, the Mt. Zion Church choir's *He's the Lily of the Valley*, Leadbelly's *Eagle Rock Rag*, Lizzie Miles' *Bill Bailey*, and tracks by Bugle Sam DeKemel, Armand Hug's *Louisianans*, Wingy Manone, Nappy Lamare, Sharkey Bonano, Eddie Miller, Blue Lou Barker, and Zutty Singleton.

Volume 2, *The Turbulent Twenties*, leads off with Paul Whiteman's *Wang Wang Blues*, Sonny Greer and the Duke's Men in *Mood Indigo*, and includes tracks by Red Nichols, Jack Teagarden, Bus Moten, Marvin Asch's band, Tiny Brown, Julia Lee, Pete Dailey, and Bud Freeman.

Volume 3, *Everybody Swings*, ranges from Glen Gray to Benny Goodman, with representative tracks by Duke's band, Art Tatum, Red Norvo, Bob Crosby's band, Rex Stewart's *Big Eight*, Bobby Hackett, and Tommy Douglas.

Volume 4, *Enter the Cool*, starts with Al Casey's *How High the Moon*, cut in 1945, and includes sides by Coleman Hawkins-Howard McGhee, as well as *Marionette* by Lennie Tristano's group, *Early Autumn* by Woody Herman's band, *Move* by Miles Davis, *Yesterdays* by George Shearing, *Round Robin* by Stan Kenton, *Rockin' in Rhythm* by Duke Ellington, and *I Had the Craziest Dream* by Dave Pell's octet.

Although rather weak in the early tracks, most stemming from the young years of the label, back in the start of the '40s, the history becomes more valid and truly representative as it approaches the contemporary scene. Capitol was one of the majors which cut jazz when others were wholly preoccupied with pop. Hence, Dizzy Gillespie's *Carambola* from 1950, and the Miles' side, the *Bean Stuff*, the Tristano side, and others are truly representative of their era.

It's significant to note, too, that in a history of jazz on four LPs, Ellington is represented on three, either personally or through his men.

All in all, a worthwhile set to own, particularly for the current and only-yesterday sounds. (D.C.)



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School Of Jazz

(Continued from Page 23)

guitar, and I picked it up when I was very young."

Student pianists found the Potting Shed an ideal place to sit in with the experts, if they could get a crack at the piano. Among the students who managed that was Bob Dorough, whose singing-playing Bethlehem LP caused a bit of critical stir when it was issued.

Plans are well underway for the next school. Already, it was reported, George Russell will be a faculty member next year. There's also a plan in the works to offer advanced courses for this year's students and others who qualify in the 1958 semester.

THE STUDENTS were agreed on one thing: the three-week course was given in an ideal vacation setting, but it proved to be three weeks crammed with work. They were all fired with the knowledge that they were the pilot class in what well could be one of the most significant advances in jazz.

Too often the complaint has been voiced that younger musicians are either cut or discouraged by their elders who have position to protect. At Lenox, the School of Jazz showed that conscientious jazzmen who know their instruments, the working conditions of jazz, and who are intelligent and patient, can accomplish much in three short weeks to show the younger ones some of the paths to take and some of the pitfalls to avoid.

Following is a list of the students and auditors present at the first School of Jazz:

Students—Miss E. F. Alleyne; Randall Blake; Dave Blume; Colin Cooke; Jose DeMello; Bob Dorough; Henry Ettman; Robert Flanik; Patrick Hagerty; John Harmon; Terry Hawkeye; Neil Hope; John Mason; Dexter Morrill; Paul Mowatt; Kent McGarity; John McLean; Margot Pennell; Ron Riddle; Tupper Saussy; Thomas Scannell; John Thorpe; Francis Thorne, and Robert Wigton.

Auditors—Lucille Buttermann; John Conway; Peter Denny; Verne Elkins; Julie Lomoe; James Miltenberger; Cevira Rose; George Schutz; Frederick Stare, and James Zarvis.

Frankly . . .

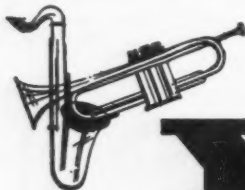
New Star trombonist Frank Rehak, intrigued by possible use of his name with that of a co-leader in a combo, is toying with the following:

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Randall's Island Concerts

Aug. 23, 24

IF THERE WAS one major flaw in the first night of Don Friedman's second annual Randall's island jazz carnival, it was the virtuous fault of his offering too much of a good thing.

Between Ruby Braff's opening opus and Maynard Ferguson's closing cascade, five hours elapsed. Train schedules and/or the problem of perching on a hard wooden seat from 8 p.m. until 1 a.m. made it impossible for many listeners, including this writer, to digest anything but the meat in this five-decker sandwich, much as we'd have liked to taste the bread.

The production was skating-rink smooth, the sound almost impeccable—except for a piano mike which, left on permanently, ruined the entire rhythm section balance for the first few sets, until Miles Davis shoved it out of the way—to applause.

THE COUNT BASIE band hit around 8:25 p.m. and played a half-hour set. The last five numbers were all blues—three by Joe Williams and two instrumental. How you react to Basie depends almost entirely on how many times you've heard these same arrangements. For the uncounted majority, it was heaven. Familiarity, in Joe's case, may have led to contempt for his material; he now delays many phrases so much that they swing less. He should listen to his own records, made during his honeymoon with the public.

The Reese Markewich quintet, led by a 21-year-old psychology major at Cornell university who plays excellent flute and piano, won over 14 other groups in a contest to select an unknown outfit for unveiling at the festival.

Nick Briglia, 21, from Ithaca college, played alto like a fatter-toned, fuller-phrased Desmond and blew some impressive baritone. Jesse Avery, 22, another Ithaca music major, was confident and compelling in his tenor work. Playing modern but never pretentious arrangements with a strong accent on individuality, the group not only made a fine showing musically but even managed to convey the impression of enjoying itself; Markewich's built-in grin certainly helped him with the audience.

Carmen McRae was at her most buoyant in *Thou Swell* and *Skyliner* and impressively sincere on a great old tune, *All My Life*. I'm not too happy about vocalists' tendency to translate *Midnight Sun* into long meter. What's wrong with the way it was written?

MILES CAME ON for a turbulent set in which Sonny Rollins and Paul Chambers stole the honors, the latter

on his pizzicato solo only; the bowed solo was entirely lost, the result partly to a DC-7 overhead.

Playing fluegelhorn, Miles was as creatively fertile as ever, but his chops let him down—scarcely a phrase went by in which the mood wasn't spoiled by a fluffed note. Red Garland and Philly Joe Jones were effective on this set and accompanying several other acts, including Coleman Hawkins, who followed.

Hawkins, justly renowned for his ballads, played five tunes all in medium or up tempi. Not even *Body and Soul*. I'm sure all the Hawkins fans were as disappointed as I. It seems he and the other combos were under orders not to play ballads, a stultifying restriction. But Hawk still gave every other tenor man of the night a course in tone production, mike technique, and old-fashioned guts.

After the intermission, Horace Silver's group played a set in which Art Farmer and Horace impressed; Sarah Vaughan killed the crowd with a typical set. By now it was close to midnight, and after she was through, customers started streaming out by the hundreds, which didn't seem quite fair to the acts that followed.

Vinnie Burke's String Jazz quartet was a worthy idea that didn't quite come off. Stan Getz was in a remarkably Pres-like mood, which was great with us.

DAVE BRUBECK GOT in his best groove with *St. Louis Blues*. By now it should be clear to all that the quartet has benefited from the presence of Joe Morello. Joe had a particularly ingenious solo and made the whole group swing more than I had heard it in its history.

The audience—or what was left of it—had a ball. At the moment of maximum attendance at around 9 p.m., there must have been 12,000 patrons. Aside from those in search of New Orleans memories, everyone present must have agreed that the evening offered a first-class cross section of the contemporary jazz scene.

—leonard feather

Saturday Night

A near-capacity house drifted into the stadium the second night and got settled to the two-beat of J. C. Higginbotham's sextet.

The main program opened promptly at 8:25 p.m. with the Johnny Richards orchestra. The five-tune set was memorable for the band's drive and its dynamics, as well as for sparkling solo work by soloist Gene Quill (particularly on his showcase, *Ballad of Tappan Zee*); trumpeters' Burt Collins (blis-

tering on *Band Aide*) and Doug Mettome (consistently fine) and the trombone section of Jimmy Cleveland, Jim Dahl, and Frank Rehak (their solos and ensemble work on the bristling *Cimarron* drew huge audience response).

Pianist Hank Jones remained to blow two tunes with the Gigi Gryce-Donald Byrd Jazz Lab. On *Over the Rainbow*, Byrd was lyrical and Gryce thoughtful in solos, with Jones, as usual, tasteful and fleet. The peppier *Wake Up* featured driving Gryce alto and light, airy Byrd trumpet.

The Markewich quintet contributed a thoroughly professional performance highlighted by the often dazzling baritone work of Nick Briglia.

RANDY WESTON opened with a pretty original and jumped into *How High the Moon*. On both, Weston's piano was impressive, and Cecil Payne was tasteful on baritone.

Festival producer Friedman introduced Billie Holiday, who sang a nine-tune set, including *Nice Work If You Can Get It*; *God Bless the Child*; *Too Marvelous for Words*; *Easy Living*; *Lover, Come Back to Me*, and the inevitable *Lady Sings the Blues*.

Her singing here was a distinct improvement over recent outings. Lady's voice had more body and tone than I can recall in at least a year. Her phrasing and ability to create a mood never had been less than great, but her vocal texture was a genuine cause for celebration.

Bud Powell closed the set with some fine piano, notable for construction and flow. It was a happier sounding Bud, too, than has been heard in recent appearances. This also was noted at his Birdland appearances, from which he doubled to the concert.

Emcee Jack Lazarre, a pop disc jockey, turned the second half of the program over to writer Gilbert Milstein. Max Roach and his quintet (minus the pianist) played *Dahoud, Delilah*, and *Minor's Holiday*, and left to audience shouts for more. Trumpeter Kenny Dorham, wild and driving on *Mahoud*, built a monumental solo on *Delilah*. Roach demonstrated again how a great drummer operates: with taste, precision, feeling, and the knowledge of what the horn men are doing structurally.

ANITA O'DAY, quite stunning in a silvery gown, was again hung by her accompaniment. Pianist Don Ritter seemed unfamiliar with what was happening, and several times Anita either had to sing him back to her or call out the key to him. He laid out completely on *Them There Eyes*, taken at furious tempo.

Luckily drummer-manager John Poole and Anita's bass man helped pull her through, but she had to shoulder both the singing and directing load herself. In *Sweet Georgia Brown*; a surprisingly lovely *Tenderly*; *Honeysuckle Rose*; *How High the Moon*, and *Have You Met Sir Jones?*, she showed again

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her remarkable improvising sense and her onstage command of any situation.

Gerry Mulligan broke up his group onstage with a farewell set. After he, bassist Joe Benjamin, trombonist Bob Brookmeyer, and drummer Dave Bailey jumped lightly through *Bweebida Bwobida*, Gerry announced that Brookmeyer was going to form a group and that his own plans were still uncertain.

As a farewell tune, the group played a quite moving *Funny Valentine*, with Mulligan's solo constructed beautifully. Lee Konitz joined the quartet for *I Can't Believe That You're in Love With Me*, and drew a well-deserved huge hand. His tone and his soloing, actually his stature as a jazzman, make his present situation as a virtually non-working musician intolerable. The final quartet piece, *Bernie's Tune*, featured some interesting Brookmeyer half-valving on his fours with Gerry and Dave.

THE FOUR FRESHMEN, with a set of their popular tunes, provided an entertaining and often funny half-hour. There was considerable instrument doubling and gagging around, not much jazz, and the hip blend of voices fashionable among many groups these days.

Dizzy Gillespie and his band closed the concert with a rousing set. Diz, seeming to be personally blowing greater and greater with each successive hearing, is one of the genuinely funny men in jazz today. During *Begin the Beguine*, a plane flew over the stadium just as Diz was about to blow, and his masterful double-take convulsed the audience.

On *Falling Leaves*, he blew with the beauty and restraint which is becoming more noticeable in his playing. The band's intonation and ensemble blowing, never really noted for its precision, was a shade crisper than recent hearings. In vitality, though, this band is still a leader.

—dom

Jackie Cain-Roy Kral

Personnel: Jackie Cain, vocals; Roy Kral, vocals and piano; John Frigo, bass; Mickey Simonetta, drums.

Reviewed: Opening night of three-week booking at Mister Kelly's, Chicago.

Musical Evaluation: In the Dec. 28, 1955, issue of *Down Beat*, Kral told Don Freeman that he and wife Jackie were in a transitional stage of their career. "We're trying to bridge the gap between jazz and more general entertainment," he said. "We want to be a 'class act' with our roots in jazz. We want to broaden our scope, enlarge our audience, and not lose any of the people who like our jazz work. This is a big, a very difficult order."

From this vantage point, almost two years since Kral defined the duo's aim, the twosome has succeeded admirably but not without qualification.

The opening-night first set included an array of freshly performed tunes. Among them were *Sing, Baby, Sing*; *The Glory of Love*; *Spring Can Really Hang You Up the Most*; Gershwin's *Looking for a Boy*; a Kral original,

Stoppin' the Clock; *Let's Get Away from It All*, and *Mountain Greenery*.

On most of the tunes, Jackie and Roy blend voices creatively, in terms of lyrics and wordless passages. On several, Jackie solos effectively. For me, she continues to be one of the most communicative female vocalists.

Her voice is a delicate, subtle instrument. It is beautifully disciplined, with a splendid sense of dynamics, a fluid approach to phrasing, and a perceptive knowledge of lyric content.

The Cain-Kral act contains excellent material, flawless presentation, and smooth showmanship. Husband and wife are impeccably dressed, bright-faced performers. In addition, all these qualities remain constant from one appearance to the next; their consistency is a delight.

The well-rehearsed presentation, however, often strikes me as somewhat superficial and too contrived. The talent is there, certainly, but it lacks the impact acquired through a spontaneous approach. More improvisation and less concern for details would give the act a genuine freshness, it seems to me. Perhaps this is what must be sacrificed in moving from the jazz idiom to the night-club circuit. However, in watching Jackie and Roy, I begin to feel that even the smiles and nods are rehearsed.

Basically, I enjoy them and feel their brand of entertainment far more worthwhile than many of the so-called "acts" being paid to perform today. I do feel, nevertheless, that adhering to a rigid on-stage format limits talents capable of inspired spontaneous performances.

Audience Reaction: Applause was substantial, if not overpowering. Comments from members of the audience indicated an appreciable respect for the Kral family singers. Their opening drew a good many of their fans.

Attitude of Performers: Jackie and Roy are pleasant people, on stand and off. They appear delighted to appear at Kelly's and are particularly delighted at the course their career is taking. A recent one-week booking at the Thunderbird in Las Vegas, Nev., for example, has resulted in an indefinite booking to come. This is one aspect of the success they've been fighting for, and they're pleased to see it arrive.

Commercial Potential: I remember a short-lived television show Jackie and Roy had in Chicago several years ago. It was one of the finest shows of its kind the city has seen. Their future in television should be a broad one, because of their essentially wide appeal. They could justify their own show and can certainly make it on guest appearances.

Their constant search for new material makes their records worthwhile. Their act could be at home in a variety of clubs, jazz and otherwise. Concert tours are another possibility.

Summary: Jackie and Roy have fulfilled their ambition to broaden the appeal of their act. In doing so they have sacrificed some of the jazz-based ability they manifested in the past, but they have emerged as personable, appealing performers.

Their act is one of the most precisely organized, best-integrated ones in the business. No more *Euphoria* or *East of Suez*, but *Spring Can Really Hang You Up the Most* makes sense, too. And to more persons.

—gold

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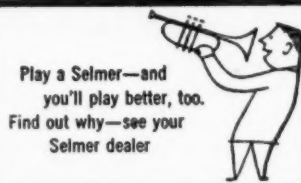
—gold

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LISTENING BRILLIANCE

(see page 55)

on the soundtrack

By Henry Mancini

THE FIRST PROBLEM that confronts the screen composer when he is assigned to a picture is where to put the music. Finding the exact spot to start and stop music can be very tedious.

The ideal situation is for the composer to be called in before any film is shot to discuss how music can be worked into the picture for maximum effect. Important scenes may be worked out without a word of dialog thus permitting the music to do what it is most capable of doing—pointing up the emotion on the screen.

However, this is rarely done. The standard procedure is as follows: When the film is in its final cut, a screening is arranged for all concerned. The composer, director, producer, music cutter, etc., usually are present. Then starts the reel-by-reel running, known as "spotting" a picture for music.

(Note: The film is mounted on 1,000-foot reels to facilitate handling. Later, when it is completed and ready for shipping, it is remounted on 2,000-foot reels for theater use.)

EACH SEPARATE piece of music is called a cue. The cues are both numbered and titled, reel by reel. Example: 1A—Main Title; 1B—Welcome to Dry Gulch; 1C—Rock Meets School Marm, etc. A special projector is used which runs the film backward as well as forward. A scene can be run as many times as desired without rethreading the film.

During the screening, notes are dictated to a stenographer. These notes indicate the exact starting and stopping points of each cue, plus any discussion that may transpire pertaining to the handling of a particular scene. The notes also include a running account of the action on the screen, not an exact breakdown, second for second, but a story synopsis.

When the spotting is completed, sometimes many days later, these notes are turned over to the music cutter. This man is most important at this stage. He runs each cue through a Moviola, a miniature viewer with a 4-inch-by-4-inch peephole that has a synchronized timer.

THE CUE CAN BE stopped at will, and the timer will show the exact timing at that point in relation to the beginning of the cue. A complete breakdown of each cue is made down to one-fourth of a second if necessary.

The music cutter is the composer's right arm during the following weeks. If for any reason a certain scene involving music is shortened or lengthened, he must run the cue through the Moviola again and get the revised timing sheet to the composer.

Another important function of the music cutter is to set up the picture for recording. The conductor must have some sort of visual guide on the film. The cutter sets up the beginning and ending of each cue with a streamer. A streamer is a vertical line which moves across the screen from the right edge in a steady motion.

The conductor readies himself as the line moves across and gives the downbeat when it hits the left edge on the screen. The clock also starts at this

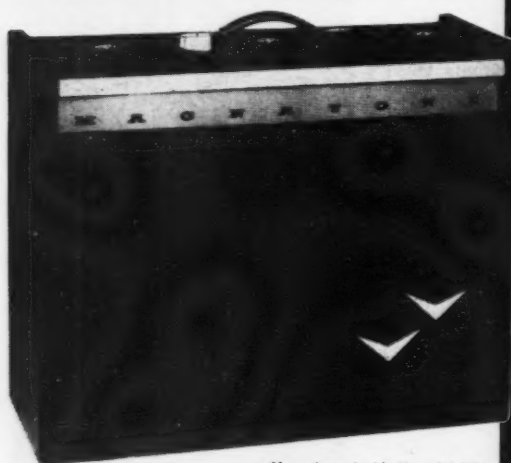
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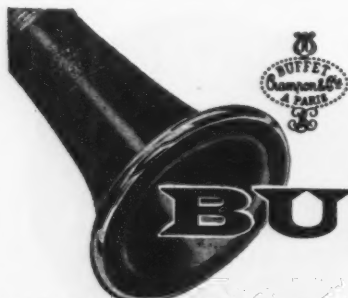
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point, which is :00 seconds on the timing sheet. These lines also are used to catch precise action within the cue.

SAY THAT OUR hero, Rock, socks the heavy at :20½ seconds on our timing sheet. We want to be sure that the musical accent hits at that exact time. The cutter puts in a streamer that hits the left edge of the screen at exactly :20½ seconds. The conductor hits the accent with the line and the heavy is sent sprawling. You can see that if a picture has 25 or 30 music cues, the cutter's job is a sizable one.

I have tried to give an over-all picture of what has to be done before a downbeat can be given on the recording stage. The foregoing by no means covers all of the things that occur in underscoring. Such things as click tracks (Mickey Mousing a score), pre-scoring, dubbing, and many others will be taken up in ensuing columns.

my favorite jazz record

(Ed. Note: Following is the 10th prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to Karl Weick, 204 Mound St., Findlay, Ohio.

(You can win \$10, too, and see your views on jazz in print, by telling us, in 250 words or fewer, which selection in your jazz collection you'd be most reluctant to give up. It can be an entire LP, one track of an LP, a 45-rpm selection, or a 78.

(Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16.)

So much has been said about the erudite music of Gerry Mulligan and his baritone that, were it not for some of his recent piano efforts—luckily caught on record—I would only repeat familiar sentiments in raving about his recent album recorded at Storyville.

Being a jazz disc jockey and an avid collector of records, I found my attitude toward jazz releases turning to disillusionment and disappointment due to the mass of mediocre sides flooding the market.

But then, breaking through these ordinary releases, came the wonderfully paced, always swinging, and deeply communicative quartet sound as guided by Bill Crow's steady bass, as lightly accented and complemented by the swinging yet unobtrusive drums of Dave Bailey, and as fluently blown by horns a la Bob Brookmeyer and Mulligan.

The recording of *Storyville Story* is the number within the album that, to me, stamps this as one of the outstanding musical experiences of the year not only for its improvised yet complete ideas and jazz feeling, but as an indication of the importance to American music of a man so wrapped in jazz.

It would be easy to become embroiled in describing the piano in *Storyville Story*, as funky, percussive, blues-oriented, and so many other clichés, but when I hear the selection I can only say this is the essence of tasteful simplicity; this swings as nothing wrapped in superfluous gimmicks does; this is music for an album which could be titled *Jazz to Inspire Musicians By*; all of which can only be true, because this is jazz.

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barry ulanov

How MUCH should a jazz musician know about the other arts? Should he make some effort, for example, to develop the kind of sensitivity that the composer Igor Stravinsky has always had for the dance, or that Stravinsky's longtime collaborator George Balanchine has had for music? Should he solicit the close association of painters, as various choreographers and composers over the years have sought and secured the services of artists like Picasso and Matisse, Berman, Noguchi, and Dali?



Should a jazzman turn to other arts for inspiration as painters like Stuart Davis and Piet Mondrian have turned to jazz? Should a jazz musician make use of the materials and traditions of other arts as poets like T. S. Eliot and Hart Crane, Vachel Lindsay and Carl Sandburg— to name a considerable variety—have made use of jazz rhythms and jazz atmospheres, everything and anything in jazz they could put their hands and minds on and translate from sound and beat into word and beat? Or should he, as Rudi Blesh put it, be "a divine monomaniac?"

All of this, including Rudi's arresting phrase, came up in the course of a discussion he and I conducted for the students and faculty of Music Inn a few weeks ago. It was a panel discussion on the subject of "The Relationship of Jazz and the Other Arts" which turned, fairly quickly, into a public debate, not only between Rudi and me, but among a very large number of a knowing and articulate audience, which knew exactly how it felt about the issues at hand.

The great fear, expressed with great insistence by several speakers, was that jazz would never quite be the same again if jazzmen turned to other arts for ideas and inspiration, form and content. They felt that the other arts, more academic in nature and perhaps less spontaneous than jazz, might cramp the style of jazz musicians, inhibit them, even dry up some talents at the source.

ANOTHER OBJECTION, expressed vigorously and well, was put in the form of a suspicion, a suspicion that jazzmen might be on the hunt for what the sociologists call "status" in this ferrying back and forth across the arts. Maybe, it was said, he would just be looking for a more exalted, to some extent more lucrative, and certainly more prestigious position in society rather than anything directly connected with his music.

These are points that have some validity, I think. They must be taken up by every jazz musician, and all in any way closely affiliated with jazzmen, at any time that this subject comes up. They are questions that should really be part of the examination of conscience of jazzmen.

No simple, straightforward jazz style, uncomplicated, say, but not un-

talented, is likely to gain from a hasty administration of classical musical procedures. A little Bach or Stravinsky, Mozart or Schoenberg in the wrong places and the talent, little to begin with, may be a lot littler to go on with.

Nobody in jazz should ever be guilty — not knowingly, anyway — of that damnable drive to climb, to find a higher station in the world, a position not so unmistakably in and of jazz. The ugly conviction underlying this drive—that jazz is essentially an inferior kind of art, if an art at all, and best escaped from—is not pleasant to contemplate. But I am sure we all know jazz musicians who feel this way, some of the time, knowingly or not.

THESE OBJECTIONS and related ones aside, however, there is much to be said for the heady journey proposed by those of us who feel that all the arts benefit from exchange and cooperation, including jazz. I'm not speaking now of the occasional use of a daring abstract painting on a record album cover, suitable and satisfying as that may be.

Nor am I pleading for concerts featuring jazzmen and their longer-haired friends across the street, however good they may be to hear from time to time. I'm not talking about the reciting of poetry in night clubs before and after and even occasionally during jazz performances, however successful that may be felt to be.

No, what I mean is nothing at all accidental, incidental, or casual. I mean something close, central to the men involved; something done because it has to be done for the good of music and musicians, painting and painters, poetry and its practitioners, dance and its representatives.

A CERTAIN AMOUNT of study, of disciplined hard work, is indicated, to begin with. That's vital if jazz musicians who have been a little titillated by another art are ever to discover how real and lasting the attraction may be or how much of valuable content or form can be found in the other mediums.

To go with the hard work a particular attitude is necessary also. It's a simple enough attitude, but of far-reaching significance. It was put very well by one of the Music Inn students.

"Jazz musicians," he said, "must be seen—and must see themselves—as human beings. They must recognize that everything of quality that is available to anyone, everything in this world that is good, is available to them and may be good for them too."

Amen.

Sax Appeal, Too

Lenox, Mass.—There must have been a concert at the Music Inn here Sept. 1 to delight the ears of even the most jaded critic.

According to advance publicity, "the Modern Jazz Quartet, the resident quartet of the School of Jazz, will experiment musically with trombonist Sonny Stitt and Coleman Hawkins."

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(see page 62)

charivari

By Dom Cerulli

I HAVE RECEIVED a letter from an old friend who is a pianist and has given up teaching and a day job to make it or bust playing jazz in an area where Lawrence Welk would be considered hip.

In his note, he touches on what he terms, "the never-ending Brubeck hassel."

"That guy," he writes, "has put money in all our pockets. He and Shearing are one of the reasons people around here accept our group as a commercial group when it isn't. I play like Brubeck, they tell me. And I don't, by any stretch of the imagination. But Brubeck is something they take to mean a jazz they can accept. And if it permits me to work, make money, and advance pianistically and compositionally, then I say to Brubeck, thanks, buddy; and I mean it."

My friend also notes that the critics seem to be saying of Brubeck, "I don't like him," and not, "he's no good."

IF I MAY USE that bit as a springboard, I'd like to apply it to the Newport Jazz festival.

There has been an increasing attitude among jazz critics and reporters, and I have been a participant, of lumping Newport into a catchy category such as circus or merry-go-round, and needing it further from there.

Maybe it's because we're exposed to so much jazz, live and recorded, day in and day out, every week of the year. Maybe it's also because we view the festival from a peculiarly personal angle.

Among the criticisms leveled at Newport are:

There are too many attractions, there is always a press-gate hassel, there is poor sound, there are appearances by people who don't belong at a jazz festival, there are artists who don't vary their program from year to year.

There are many more. They all have some validity.

Some of these problems stem from the festival organization's desire to control the detail work in the feeling that you only get done what you do yourself.

Many complaints must be taken care of before next year's festival comes around. A good many of them are physical types of complaints, which the cushion of income from this year's festival will help to clear up.

AS FOR THE crowded programming, that's getting to be a matter of festival policy. If the officials feel that a huge roster of names will bring in more patrons, then it is in their province to draw up a huge roster. The actual time spread of groups onstage, then, will have to be worked out more equitably. But one of the important phases of this part of the festival is that it brings before a large audience, most of whom are largely pop fans, many new personalities.

I'm of the opinion that many of the jazz names who overlap into the pop field draw a great number of their fans to the festival. These fans hear the person they came to see and also groups

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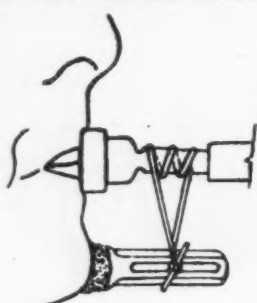
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they probably never would have seen otherwise. Dizzy Gillespie, Jimmy Giuffre, the Jazz Lab, Jimmy Smith, Horace Silver, for instance, are in the latter category. Who gains here?

I'm afraid that we've lost sight of what Newport means to the working musician who makes his living in jazz. In four years, the festival has proved that jazz pulls its own weight at the boxoffice.

Without Newport, there quite probably wouldn't be Randall's island, the North Shore festival in Massachusetts, Great South bay, Central Park's Jazz Under the Stars, jazz nights at summer theaters and at summer classical music series.

NEWPORT HAS MEANT a pretty good summer of work for the jazzman. It's also helped jazzmen in their work all year around. It has become the World Series of jazz, and most musicians feel it an honor to be there. They are pretty disappointed when they can't make it or can't be fit into the schedule.

Newport has helped make jazz the magic word in recent years. It has helped make jazz a fashionable thing and thereby increased the audience potential and the income potential for the musicians. Whether the audience is hip isn't as important as whether there's an audience. The jazz fans will support jazz as much as they can. The base has to be broadened from the large remainder.

Perhaps Newport's most important contribution, economic factors aside, has been the public awareness of jazz it has created.

As for the shortcomings, they should be, and quite likely will be, corrected. Billy Taylor, for example, suggested recently that tighter organization would help musicians appearing at Newport. If groups could be brought in with some time to spare before they appear, some of the make-do scheduling that has plagued musicians and the festival management could be eliminated.

He also suggests that individual musicians who will appear in all-star groups be told well in advance with whom they will appear so they will have an extra chance for preparation to make their sets hold together better.

"If it's going to be called a circus," Billy declared, "then it should be just that. It should be made the greatest show on earth."

THE CRITICS AND writers should be sharp-shooting to see that a high level of music performance is maintained, that promises are kept, and that projects are fulfilled.

The festival itself, as an institution, deserves more respect and a lot less of the blanket knocking it has received.

It may not yet be the time for bouquets, but neither is it the time for machetes.

3 Play Softly

Recently the Club Tia Juana in Baltimore advertised its current attraction as the "Kai Winding Quartet, Featuring 7 Trombones."

"If I could manage that," remarked Winding, "I'd really be able to save on the payroll."

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Iowa Teachers

(Continued from Page 24)

ONE ALUMNUS stressed, "I believe it should be rigidly conveyed to all, but especially to those planning a music career, that their chief competitor is not the cat sitting next to them, the first chair horn in the band two cornfields up the road, or the arranger for the band which hits town Saturday nights . . . but the first chair trumpet with NBC, Rugolo, Cat Andersen, Getz, etc. This is one way we can fight mediocrity in education and aspiration. Show them the greatest."

Another teacher said that when children today have poor taste, it is acquired and not their fault, and that the blame rests on the disc jockeys possessing the poor taste originally. He proved to one student group that he could show them music which stimulated them rhythmically more than did Elvis Presley. He did it with a Hi-Lo's album, with results which elated him.

There are limitations in the application of jazz in the public school. Intellectual immaturity is one (for instance, the adolescent's confusion over accepting two conceptions of phrasing rhythmic figures, written and unwritten). Lack of technical proficiency is another. Also to be considered is the lack of published material for the range of high school players. This, however, is being remedied by Johnny Warrington, Art Dieterich, the Flanagan series. In this connection, one teacher said publishers could do more with the intelligent and discriminating use of 6/8 time signatures instead of 4/4, since it could add more jazz feeling to full-band arrangements of popular tunes.

IT SHOULD NOT BE assumed that the band rooms of these teachers' college graduates sound anything like Birdland September through May. Their use of jazz and pop is selective, not only in technical usage but also in the shaping of taste.

They usually approach it as a contemporary style and form in which music is a part of the American scene, much as the peasant songs and dances of Kodaly and Bartok. It is always in proportion to the "old masters." All these fellows are after is the presentation of music which is good, be it Bach or Bird.

From ticket committees and Phi Mu pledge chore boys who copy arrangement, through sidemen in the DIJ orchestra, the influence of these concerts is already measurable in Iowa's public schools and in a half dozen years may begin to be enormous as more graduates of *Dimensions in Jazz* enter the teaching arena.

Strictly Ad Lib

(Continued from Page 14)

top honors in the National Jazz Fraternity's Collegiate Jazz contest. Prize is a one-year contract with Modernage Records. Second place was taken by The Four of Seton Hall university . . . Buddy Morrow and his band opened a 13-week stand at the Hotel Statler's Cafe Rouge early in September . . . Pianist John Birch left the Woody Herman band to take up residence in New York . . . Ruby Braff and Walter Page cut an LP with the Weavers for Vanguard . . . Erroll Garner is set to open in London at Royal Festival hall in mid-January . . . Ted Heath's U. S. tour is currently scheduled to open in Boston Oct. 22. The Hi-Lo's and Carmen McRae will make the package set to tour the U. S. and Canada.

RADIO-TV: Cole Porter will write the music and lyrics for *Aladdin*, a 90-minute colorcast in February on CBS-TV . . . Bing Crosby stars in a weekly variety series on CBS radio starting in mid-October . . . The Norman Luboff Choir was added to the huge roster of musical talent in CBS-TV's *Crescendo*, scheduled for Sept. 29. Also starring are Rex Harrison, Louis Armstrong, Ethel Merman, Eddy Arnold, Diahann Carroll, Carol Channing, Benny Goodman, Mahalia Jackson, Stubby Kaye, Peggy Lee, Lizzie Miles, Tommy Sands, Dinah Washington, Turk Murphy, and others.

Chicago

JAZZ, CHICAGO-STYLE: Kai Windling's septet, including four full-blown trombones, is sharing the Blue Note bill with the local *Modern Jazz Quintet*. George Shearing brings his quintet into the Note for two weeks Oct. 2. Charlie Barnet and his latest band enter the warm confines of the club Oct. 16 for one week, preceding the arrival of the Dave Brubeck quartet for a week's stay . . . The Jimmy Giuffre 3 is at the Modern Jazz room . . . The Jimmy McPartland-Bud Freeman quintet continues at the Preview lounge . . . Pianist Andre Previn is smack dab in the middle of his London House booking. He'll clear out to make way for Cal Tjader and group Oct. 2 . . . Jeri Southern and Cindy and Lindy are featured at Mister Kelly's these days. Dick Marx and Johnny Frigo, playing an assortment from Miles Davis to the Mickey Mouse Club theme, continue at Kelly's on Monday and Tuesday. June Christy is set for a Kelly's booking beginning Oct. 18 for a pair of weeks . . . Phineas Newborn is assaulting the piano with considerable ability at the Sutherland lounge. Billy Taylor's splendid trio is set for the Sutherland in late October . . . Gene Krupa brings a group to Robert's Oct. 2 for two weeks, to be followed by Dinah Washington on Oct. 16.

Gene Esposito's trio, with vocalist Lee Loving, and singer Frank D'Rone are splitting the Wednesday-through-Sunday schedule at the SRO. Johnnie Pate's trio and singer Corky Shayne, continue as the Monday-Tuesday attraction . . . Ramsey Lewis' fine trio is at the Cloister Friday through Tuesday. Vocalist Lucy Reed is at the Cloister Wednesday through Sunday; vocalist Lorez Alexandria is at the club on a Friday-through-Tuesday basis. Ed Higgins' delightfully integrated trio is

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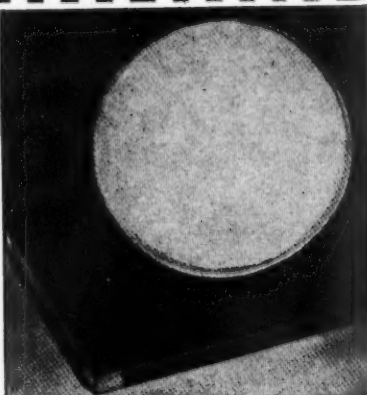
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at the London House on Monday and Tuesday and the Cloister Wednesday and Thursday ... **Eddie Baker** continues at Easy Street on Monday and Tuesday ... **Sandy Mosse** heads the exciting quartet at the Scene on week-ends ... The **Billy Wallace** trio is at the French Poodle ... **Dixieland** continues to rule at Jazz, Ltd., and at the 1111 club, where **Georg Brunis** is king ... **Fred Karlin's** Chicago jazz octet had a ball at a ball recently—performing at a society-sponsored beautillion. The group has been participating in periodic Sunday afternoon sessions at the SRO, too.

ADDED NOTES: Pearl Bailey, in all her lazy splendor, is at the Chez Paree. **Tony Martin** returns to that arena Oct. 3 for three weeks ... **Frances Faye**, complete with a book of sophisticated folk songs, more urban than rural, is at the Black Orchid. **Johnny Mathis** joins her on the Orchid bill in mid-October ... **JoAnn Miller** is headlining the bill at the Empire room of the Palmer House. **Dorothy Shay** returns to the Empire Room Oct. 3, staying on until **Evelyn Knight** arrives Oct. 31 for four weeks ... **Odetta**, **Marilyn Child**, and **Glenn Yarbrough** are at the Gate of Horn, where the foggy, foggy dew is sold ... **Calypso** continues to dominate matters at the Blue Angel, where assorted princes and princesses cavort rhythmically.

Hollywood

JAZZNOTES: Encouraging news at last about the sagging L.A. jazz scene: Two new clubs about to debut with a jazz policy. They're **Chuck Landis' Largo**, on the Sunset Strip, and **Maynard Sloate's Avant Garde**, off restaurant row on Third St. between La Cienega and Fairfax. Latter will feature name groups plus comedians and viands ... **Peacock Lane** still operating on a booking-to-booking policy. No confirmation yet on the hoped-for **Billie Holiday** stint this month. **Terry Gibbs** got permission from the union to take a group into the Hollywood and Western spot late last month ... **Bob Dawes**, **Charlie Barnet's** band manager-saxman, won't be going east with the band next month. Reason: He got a job as salesman for the new **Edsel** with a North Hollywood dealer.

Georgie Auld, now on staff at M-G-M, is new co-owner of the Stage delicatessen ("Food served New York style") on Laurel Canyon in North Hollywood. Spot is rapidly becoming the new hangout for Valley-based musicians ... **Les McCann** trio is now in the ninth month at the Purple Onion, weekends only.

SUPER-SPOTTINGS: "Unhappy, unsophisticated, unglamorous, uneverything" **Irene Ryan** closes her chortling stint at the Statler this week ... New ownership of the swank **Beverly Wilshire** hotel has installed the **Playmates** combo in the Brazilian room for an unlimited stay. No cover-no minimum policy for dancing is proving a draw for fans who want to go "slumming."

ADDED NOTES: Legal brannigan looms between **Verve**, **MCA**, and the **Ozzie Nelsons**. It stems from **Ricky Nelson** switching record labels recently. The 17-year-old signed with **Imperial** and the first single is now at the dealers ... **Buddy Bregman** and **Norman Granz** parted company, with the latter slated to take a more active part in

in the OLDS spotlight!

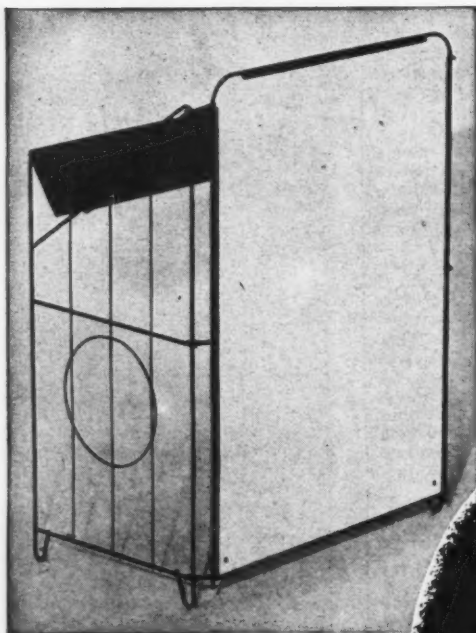
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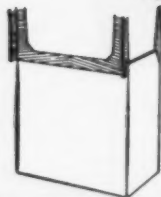
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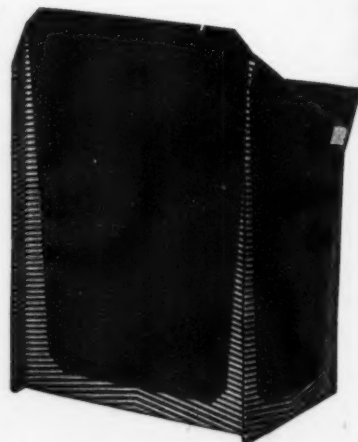
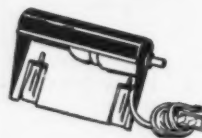


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the pop a&r department of his discery . . . Saxist **Jimmie Maddin**, a rock 'n' roller turned rockabilly, is cooling the afterbeat for commercial reasons, namely Dot Records, with which he recently signed. His East Hollywood club continues to thrive with a dance and variety policy plus occasional jam sessions.

Brian Farnon, brother of arrangers **Bob and Dennis**, is a regular member of the KTLA Polka Parade program. This didn't prevent him, however, from playing the second alto chair on brother **Dennis'** swingin' **Caution: Men Swingin'** Victor album . . . Personnel of the Mastersounds consists of leader **Monk Montgomery**, electric bass; **Buddy Montgomery**, vibes; **Richie Crabtree**, piano; **Benny Barth**, drums. Group's Pacific Jazz LP is slated for early release and a club booking is being worked out here.

San Francisco

The combination of **Cal Tjader** and **Dave Brubeck** set a new house record for the **Black Hawk** in August. Fall lineup for the **Black Hawk** includes the **Jean Hoffman** trio opening Sept. 14; **Art Pepper**, Oct. 1; then possibly **Max Roach** and **Cannonball Adderley** . . . The Mastersounds continue at the Jazz Showcase until the middle of October. Spot is now showing silent movies on Sunday night with accompaniment by guitarist **Eddie Duran** and tenor saxophonist **Howie Dudune** . . . **Rudy Salvini** is reactivating his big band for fall prom dates.

Toni Lee Scott, vocalist with **Bob Scobey's** band, recorded four sides for Planet Records with arrangements by **Jerry Cournoyer** . . . **Jimmy Rushing** passed through town en route to the Pacific Northwest and sang for one night in an Oakland bar . . . **Louis Jordan**, with **Jackie Davis** on organ, worked 10 days at **Slim Jenkins'** in Oakland.

Hadda Brooks, absent from the local scene for almost eight years, returned as featured attraction at **Romanoff's** swank dining room on Nob Hill . . . Blind pianist **Freddie Gambrell** exciting local musicians at **Bop City** . . . The San Francisco Civic auditorium, which has barred rock 'n' roll dances in the past, has now agreed to permit **Fats Domino** and the **Irving Fels** package to play there in mid-October. It's rumored that the fuss raised by the newspapers when **Dizzy Gillespie** was refused a booking at the city operated Veterans auditorium last January is responsible for opening up the Civic auditorium to **Fats** . . . **June Christy** followed **Frances Faye** into **Fack's II** Sept. 4 . . . When **Earl Hines** leaves for a six-week tour of England beginning Sept. 20, his place as leader of the **Hangover** all-star Dixieland group will be taken by **Ralph Sutton**. **Muggsy Spanier** will continue to be featured with the band.

—ralph j. gleason

Philadelphia

Red Hill Inn jumped gun on fall season by bringing in new **Kai Winding** group for weekend in August. **Harvey Husten** has full name roster lined up for autumn listening . . . **Zoot Sims-Al Cohn** group in for week at **Showboat** . . . **Atlantic City** still humming, jazzwise. **Cotton club** billings recently included **Duke Ellington**, **Carmen Mc-**

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PACIFIC JAZZ HI FI ALBUM

Rae, Horace Silver, Max Roach, Hampton Hawes, Jimmy Smith, Dinah Washington, and Al Hibbler. In town at other spots were Beryl Booker and Slam Stewart, Illinois Jacquet, James Moody, Les Brown and Tony Pastor scheduled at Steel Pier.

Peanuts Hucko brought Morey Feld and Lou Stein to one of his Tuesday night sessions at New Hope's Playhouse Inn . . . Empire City 6, Phil Napoleon's old combo plus trumpeter Tony Spair, returned to Trenton's Rendezvous after stay at Nick's in the Village.

Washington, D. C.

Washington jazz fans were shocked by the unexpected death of Emerson Parker on Aug. 24. Parker was a founder of the Washington jazz club and known nationally for his collection of Duke Ellington records . . . Ray Charles played a rocking week at the Howard theater at the end of August . . . The Salt City Five is in the midst of a long engagement at the Bayou. They replace Joe Rinaldi's Swanee Six . . . The first in a series of jazz concerts was held at the Jewish Community Center on Sept. 8. Sponsored by Jazz Central, the concerts are to be held every other Sunday through the fall and winter. Zoot Sims was featured at the first, and Oscar Pettiford was set for the second on Sept. 22 . . . Jazz Central is doing turnaway business at the Flame Restaurant. Guitarist Charlie Byrd, whose solos are a high spot at the club, recorded his second Savoy LP late in August. Dick Williams' combo at Jazz Central is proving to be one of the best local bands in many a year . . . Sonny Stitt played two weeks at the 2011 club in the Dunbar hotel and surprised listeners with a Getz-like tone on tenor.

—paul sampson

Detroit

Bobby Stevenson followed Gene Krupa into Baker's Keyboard lounge . . . Current at the Crest lounge is Wingy Manone, with Jack Teagarden next in line . . . Drummer "Bops" Junior replaced Frank Gant in Yusef Lateef's band at Klein's. Gant may join the group led by pianist Johnny Allen at Lavert's lounge . . . The Joe Askev trio is in the midst of an engagement at Denny's Show bar . . . Miles Davis was featured in a recent concert at the Graystone ballroom . . . Carmen McRae did a week at the Rouge lounge. Zoot Sims is there now.

—donald r. stone

Cleveland

The versatile Loop lounge has Little Walkin' Willie this week following Carl Sally's band and Candido. Next week, getting back to jazz, Miles Davis, with Sonny Rollins, appears for a week . . . Anita O'Day followed George Shearing and Julian (Cannonball) Adderley into the Modern Jazz room . . . Duke Jenkins and his television band is at the Rose room of the Majestic hotel, following Frank DuBois and his group . . . The Eddie Harris combo is at the Kinsman grill. The group consists of Eddie, trumpet; Paul Renfro, formerly with Lionel Hampton, tenor; Mike Mitchell, piano, and Oliver Hardman, drums . . . Guitarist Jimmy Richardson is still at the Club 77 . . . Don Banks, guitar; Ray Banks, drums; Weasel Parker,

tenor, and LaBert Ellis, organ, are appearing at the Corner tavern.

—jan frost

St. Louis

Some excellent band attractions are slated for the Casa Loma ballroom on one-niters: Ray McKinley's Glenn Miller band on Sept. 26; Les Elgart, Oct. 27; Les Brown, Nov. 10. The Dorsey band led by Lee Castle will be in for three nights starting Nov. 22. Tom Widdicombe, the Dorsey drummer, is from St. Louis . . . Shelly Manne and His Men played to large and responsive audiences at Peacock Alley. After Shelly came Abbey Lincoln, in the room Sept. 6-14. On Sept. 20, Chris Connor was in for eight days . . . Tommy Wolf is busy with arrangements and rehearsals as he prepares for his second Fraternity LP. Like his first album, it will consist entirely of original material . . . Pianist-professor Knocky Parker was through town and sat in with the Dixie Stompers.

—ken meier

Toronto

The Town Tavern featured Anita O'Day, Jimmy Giuffre, and Carmen McRae during the late summer . . . At the Stage Door, Billy O'Connor, with Sylvia Murphy and Jack Duffy, was followed by Teddi King . . . McGill university's musical review, My Fur Lady, opened the 50th anniversary season at the Royal Alexandra . . . Cliff McKay is now leading the orchestra at the Club One Two . . . The Famous Door featured Lee Morgan, Moe Koffman, Cecil Payne, and Lou Donaldson in August.

—roger feather

Montreal

It appears that modern jazz has found a reasonably stable home in the Montreal area after years of struggle with occasional spots like the Latin Quarter, whose jazz venture floundered two years ago. McGill university's hangout spot, Café Andre, is tucking some sessions under its belt. Cecil Payne and Thelonious Monk are slated to appear there as guests. Drummer Billy Graham and bassist Neil Michaud are regulars there.

It seems that Ted Heath and his orchestra will play in Montreal after several near-misses in past seasons. He's booked in at the Forum in mid-October, probably the night after the band plays Toronto . . . Montreal trumpeter Ray Como reportedly is planning a gig at Birdland in New York in the next month or two. No-body could confirm it here, but the rumor is widespread.

—henry f. whiston

Combo Arrangement

Beginning on the next page is the fifth in a series of arrangements edited by Bill Russo designed to be played by rhythm section and any combination of Bb and Eb instruments including the trombone. The rhythm sections must include drums and bass; either piano or guitar or both may be used in addition. Best results will be obtained from these pieces if dynamics and markings are carefully observed and if a serious attempt is made to blend the wind instruments.

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Trombone

The Haig' By Sandy Mosse

Piano

'The Haig' By Sandy Mosse

The Mass

Handwritten musical score for "The Mass" by George Gershwin. The score is written on ten staves, organized into four systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "The Mass" are written below the staves. The score is a transcription of the original manuscript, showing the composer's signature and the title "The Mass".

Up Beat Section

Up Beat Section

SOLDS - USE CHORDS OF ABBA

Alma 7 C major F7 Bbmaj 9

Alma 7 (4th) Eb (ba)

'The Haig' By Sandy Mosse

Bass

Bass staff notation for 'The Haig'. The staff is in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. There are several measures with a '2' above them, indicating a double bar line or a specific rhythmic pattern. The staff ends with a double bar line.

Solos—

USE CHAIRS OF AABA

Bass staff notation for 'The Haig'. The staff is in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. There are several measures with a '2' above them, indicating a double bar line or a specific rhythmic pattern. The staff ends with a double bar line.

Alco

'The Haig' By Sandy Mosse

Drums

Drum staff notation for 'The Haig'. The staff is in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. There are several measures with a '2' above them, indicating a double bar line or a specific rhythmic pattern. The staff ends with a double bar line.

Up Beat Section

Solos

USE STICKS ON CYM.

Drum staff notation for 'The Haig'. The staff is in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. There are several measures with a '2' above them, indicating a double bar line or a specific rhythmic pattern. The staff ends with a double bar line.

Jimmy Giuffre

(Continued from Page 19)

used before. There are a whole new set of requirements.

"Number one: Each of us has to be able to play a part all by himself and make it speak without depending on a rhythm section. And you've got to learn to do that yourself. You can't depend on someone prodding you.

"Number two: We have to constantly listen for balance.

"Number three: We have to learn to find a part that goes with the other parts, and which doesn't conflict with the important part.

"There's never any letup. You have to hold your own. You have a little bit of rest, but that's your lip rest. You have to keep listening because while you're resting, the others are taking over.

"We put ourselves under the same kind of microscope as a string quartet. It's stimulating. It has to be that way.

"WE ARE TRYING to get a feeling with our music. We want to make the listener have that same feeling. We try to sustain a mood rather than create technical exercises or a combination of effects.

"We construct our sets that way. Sometimes we have to depart from this construction. At clubs or concerts, I feel sometimes we have to

go with the club. But we have started sets with a relaxed tune instead of a killer. Sometimes we end sets the same way to sustain a mood.

"I think that's very important.

"I try to write with an individual approach. I have to be a leader and dictate policy in general. But in writing, I try to fix things so the individual has a part he can sing. One he can create some kind of feeling with. It's what could be called a democratic approach: each one has his own melody and he has to listen and coordinate. He has to listen."

Guitarist Hall agrees, particularly as it applies to his writing.

"I haven't done too much writing for the group yet, but this seems to me like the ideal situation. My feelings toward composition have taken a lot more direction. There's some reason to write. I feel more stimulated to write.

"I WROTE in all idioms for Chico (Hamilton). Now I can get it all out of my system. Before, I think, I was just using jazz materials. That's the keynote of the thing . . . would you call it integrity? Now I want to search out the core of jazz, and knock out all of the frills and not borrow from classical.

"Jimmy (Giuffre) and I both feel this is tied up with what the spirituals and folk music from different countries are saying.

"That's the kind of feeling I get about writing. There's some kind of

core to search for, or to let come out."

Pena noted that Hall plays a guitar tuned differently than most guitarists.

"The upper register disturbed me," Hall explained. "So I lowered it a fourth from the regular. That's to make it blend with the group sound. It seems this way to blend with Jim's clarinet pretty well."

WITH THIS type of group thinking, rehearsals become an event to anticipate happily. Pena declares, "One of the reasons we sound this way is rehearsals. The most important thing to this group is rehearsals. Our best rehearsals are performances.

"The group has continued to improve since I started with it. And the best reason for that is frequent and intelligent rehearsals."

Although Giuffre expressed surprise at the showing his group made in the recent *Down Beat* critics poll (the 3 finished fourth, behind the Modern Jazz Quartet, the Gerry Mulligan quartet, and the Chico Hamilton quintet), there was even further indication that its influence is spreading.

At Lenox, where Jimmy taught at the School of Jazz during August, he was in receipt of several student compositions featuring the same type of folk base, the same tendency toward light and airy instrumentation, and the same feel of his own straightforward compositions.

(This is the second of three articles.)

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Sacramento: Glenn Edward Churches; KCRA and KCRA-FM-1320, 96.1; *Jazz, Rhythm and Blues* (nightly 10:15-11:30 p.m., Sat. 10-11:30 p.m.)

Glenn Churches Show (Sat. 8:30-11:30 a.m.)

San Francisco: John Hardy; KSAZ-1450; *Showcase of Jazz* (M, W, F, Sat. 2-5 p.m.)

San Francisco: Jimmy Lyons; KGO-810, KGO-FM-103.7 *Discapodes* (Tu.-Sat. midnight-2 a.m.)

San Jose: Bob Custer; KLOL-1170; *Custer's Jazz* (M-Sat. 11 p.m.-midnight)

Santa Monica: Frank Evans; KDAY-1580; *Frank Evans Show* (daily 6-9:30 a.m., Sun. 8-10 a.m.)

Stockton: Jay Jones Jam Session; KSTN-1420 (Sat. 2-3 p.m., Sun. 3-4 p.m.)

Ventura: Frank Haines; KVEN-1450; *House of Haines-Jigger of Jazz* (M-F 10:30 p.m.-midnight)

COLORADO

Boulder: Johnny Wilcox; KBOL-1490; *The Listening Post* (M-F 10:15 p.m.-midnight)

Denver: Bill Davis; KTLN-1280; *Coal Bill Davis Show* (M-Sat. 8-10 p.m.)

CONNECTICUT

Bridgeport: Rocky Clark; WICC-600; *Rock 'n' Rhythm* (Sun. 4-4:30 p.m.)

Hartford: Mike Lewis; WPOP-1410; *Modern Sounds-w/Lewis of Large* (M-F 8:30-10 p.m.)

Norwalk: Vin Lewford; WNLK-1350; *Jazz Bandstand* (Sat. 6:30-7 p.m.)

DELAWARE

Wilmington: Mitch Thomas; WILM-1460; *Mitch Thomas Show* (M-Sat. midnight-1:30 a.m.)

WASHINGTON, D. C.

Willis Conover: *Voice of America*-13, 16, 19, 25, 31, 41 meterbands; also in Europe, 1734 meters long wave, at 2300 GMT; *Music, U.S.A.* (M-F 0100 - 0300, 0300 - 0500, 1000 - 1200, 1400 - 1600, 1900-2100, 2200-2400-Greenwich Mean Time)

Felix Grant; WMAL-630; *Felix Grant Show* (M-F 7:30-9 p.m.)

GEORGIA

Atlanta: Jack Gibson; WERD-860; *The Sound* (M-Sat. 6:30-7:30 p.m.)

ILLINOIS

Chicago: Bob Bradford; WCLM-FM, 101.9; *Jazz Personified* (nightly 10 p.m.-mid.)

Chicago: Dick Buckley; WNIB-FM, 97.1; *Waxing Hot and Cool* (M-F 7-9 p.m.)

Chicago: Ron Whitney; WSEL-104.3 FM; *Gems of Jazz* (M-F 11 p.m.-midnight)

Decatur: Jimm Seane; WDDZ-1050; *Jimm Seane Show* (M-F 4-5:30 p.m.)

LaGrange: Ralph Faucher; WTAQ-1300; *Jazz Corner* (Sat. 2-4 p.m.)

Quincy: Bill Wegman; WQEM-1440; *Nite Watchman* (nightly 11 p.m.-midnight)

INDIANA

Hammond: Earl Vieaux; WJOB AM-FM-1230, 92.3; *Opus 1205* (M-F 12:05-1 a.m.)

Indianapolis: Bernie Herman; WIRE-1430; *Nitebeat* (M-Th. 12:45-1:30 a.m., F 12:45-2 a.m., Sat. 12:45-2:30 a.m.)

Michigan City: Frank Sauline; WIMS-1420; *Frankly Modern* (M-Sat. 9-10 p.m., Sun. 6-7 p.m.)

Logansport: Mel Clark; WSAL-1230; *Nightwatch* (M-F 9:05 p.m.-midnight); *Jazz '57* (W-F midnight to 1 a.m.)

IOWA

Des Moines: George Fletcher; WHO-1040; *The Jazz Man* (Sun. 11:30 p.m.-midnight)

KENTUCKY

Newport-Cincinnati: Dick Pike; WNOP-740; *Jazz for '57* (M-F 2-3 p.m.)

LOUISIANA

Baton Rouge: Ray Meadows; WKOK-1260; *The Diggle Doo Show* (M-Sat. 2-5 p.m.), *Modern Music* (Sun. 4:30-6:30 p.m.)

Lake Charles: John Carlson; KLOU-1580; *Everything's Gone* (Sat. 12:30-3:30 p.m.)

New Orleans: Dick Martin; WWL-870; *Moonglow with Martin* (M-F 12:05-2 a.m., Sat. 12:05-1 a.m.)

MARYLAND

Baltimore: Kelson Fisher; WSID-1010; *Swing Party* (M-Sat. 6 p.m.)

MASSACHUSETTS

Boston: The Rev. N. J. O'Connor, G. S. P.; WGBH-FM TV; WBUR-FM; *Jazz Anthology, Jazz Trends, Jazz TV* (Sat. 5:30-6:30 p.m., Th. 8:30-10 p.m., Fri. 6:30-6:30 p.m.)

Dalton: David R. Kidd; WBRK; *The Story of Jazz* (M, W, F, 9:05-9:30 p.m.)

North Adams: Dave Kirkpatrick; WMNB-1230; *Record Rock* (M-F 7-9:30 p.m.)

Springfield: Jack Frost; WSPR-1270; *The Jack Frost Show* (M-Sat. 7:30-11 p.m.)

MICHIGAN

Mount Clemens-Detroit: Dick Drury; WBRB-1430; *Dick Drury Show* (M-Sat. 2:30-7 p.m.)

Detroit: Ron Knowles; CKLW-AM, FM-800, 93.9; *Music after Midnight* (Sun. 12:05-1:30 a.m.)

Inkster: George White; WCHB-1440; *The George White Show* (M-Sat. 1-2 p.m.)

East Lansing: Larry Frymire; WKAR-870; *Michigan State University* (Sat. 30 minutes)

Flint: Fred Garrett; WAMM-1420, *Jazz Tyme, U.S.A.* (Sun. noon-3 p.m.); *Fred Garrett Show* (Tu.-Sat. 10 a.m.-2 p.m.)

Holland: Julius Van Oss; WHTC-1450; *1450 Club* (M-Sat. 10:15-11 p.m.)

Jackson: Cass Kaid; WKHN-970; *Cass Kaid* (six days 1-6 p.m.)

Lansing: Jim Herrington; WJIM-1240; *Here's Herrington* (M-F 11 p.m.-midnight)

Lansing: WILS-1320; *Erik-O Show* (M-Sat. 11 p.m.-midnight)

Saginaw: Henry Porterfield; WKXN-1210; *Sounds from the Lounge* (M-F 6-7 p.m., Sat. 2:30-7 p.m.)

MINNESOTA

Minneapolis: Dick and Don Maw; WTCN-1280; *Swingshift* (F-Sat. 11 p.m.-midnight)

Minneapolis-St. Paul: Arnold Weisman; WLOL-FM-99.5; *Jazz in Hi-Fi* (daily 11 p.m.-midnight)

St. Paul: Louis House; WMIN-1400; *Jazz on a Sunday Afternoon* (Sun. 3:30-4:30 p.m.)

NEVADA

Reno: Frankie Ray; KOLO-920; *Two for the Show* (Sat. 2-5 p.m.); *Sunday Carousel* (Sun. 9 a.m.-1 p.m.)

NEW JERSEY

Camden: Harvey Husten; WKDN-800; *Harvey's House* (M-Sat. 4:05-5 p.m.)

Pleasantville: Gordon Spencer; WONO-1400; *Just Jazz* (Sat. 10 p.m.-1 a.m., M, 10 p.m.-midnight)

NEW MEXICO

Albuquerque: Bill Previtt; KGGM-610; *Bill Previtt's Music and Sports* (M-F 2:30-5:30 p.m.)

NEW YORK

Albany: Leo McDewitt, Geoff Edwards; WOKO-1460; *Sounds in the Night* (F-Sat. 11 p.m.-1 a.m.)

Albany: *Jazz with Geoff* (F-Sat. 1-2 a.m.)

Buffalo: Warren Michael Kelly; WGR-550; *Mike 55* (six days, 8-11 p.m., 12:30-2 p.m.)

Buffalo: Jimmy Lyons; WXXA-1080, *Lyons Den* (Sat. 2-6:15 p.m.)

Glens Falls: Robert E. Middleton; WWSC-1450; *Jazz Corner* (M-F 7:15-7:30 p.m.)

Kenmore: Maury Bloom; WXXA-WRXC-FM-1080; 103.3; *Well Gilt* (Sat. one hour)

Little Falls: WLFH-1230; *Bandstand* (M-Sat. 1-4 p.m.)

Middletown: Joe Ryan; WALL-1340; *The Last Show* (Sat. 8-10 p.m.)

New Rochelle: Mort Fega; WNRC-1460, 93.5 FM; *Jazz Unlimited* (Sat. noon-3 p.m.)

New York City: Al Collins; WRCA-660; *Al Collins Show* (M-F 4-6 p.m.)

New York City: Gene Feehan; WFUV-FM, 90.7; *Adventures in Modern Music* (Th. 9-10 p.m.)

New York City: Ted Lawrence; WABC; *Man about Music* (M-F 2:30-4:30 p.m.)

New York City: Jack Lazare; WNEW-1130; *Milkman's Matinee* (nightly midnight-5 a.m.)

New York City: Guy Wallace, Tommy Reynolds; WDR-710; *Bandstand U.S.A.* (Sat. 8-10 p.m.)

Schenectady: Earle Padney; WGY-WRGR-TV-810; *Earle Padney Show* (M-F 1:05-2 p.m., 5:05-5:45 p.m., and two television shows, 7:30-7:45 p.m.)

Syracuse: Charlie Shaw; WOLF-1490; *Jazz on Tap* (Sat. 6:30-7 p.m.)

Utica: Nick Dardano; WTLB-1310; *Saturday Afternoon Jamboree* (Sat. 1:05-1:30 p.m.)

NORTH CAROLINA

Charlotte: Clarence Eters; WBT-1110; *Playhouse of Music* (M-Sat. 4-5 p.m., 10 p.m.-midnight)

Fayetteville: Dick Perry; WFAI-1230; *Noon Tunes* (M-F 11:30-noon) *Jazz on Sunday Night* (10-11:30 p.m.)

Roanoke Rapids: Dick Phillips; WCRT-1290; *Cool Quarter* (M-F 4:45-5 p.m.) *Sounds for Sunday* (4-5 p.m.)

Wilmington: Richard Williams; WGNI-1340; *Jazz Unlimited* (M. 10:30 p.m.-midnight)

OHIO

Alliance: Robert Naujoks; WFAH-AM, FM, 1310, 101.7; *Studio B* (M-F 4:15-4:45 p.m., Sat. 4:30-5 p.m.)

Cincinnati: Rex Dale; WKCY-1530; *Rex Dale Show* (M-Sat. 10 a.m.-noon, 2-4 p.m.)

Cleveland: Tom Brown; WHK-1420; *Tom Brown Show* (M-F 10 p.m.-1 a.m.)

Cleveland: Tom Good; WERE-1300; *Good to Be with You* (Sat. 2-7:45 p.m.)

Cleveland: Bill Gordon; WHK-1420; *Bill Gordon Show* (six days, 7:15-10 a.m., 4:45-5:45 p.m.)

Cleveland: Jockey John Slade; WJMO-1540; *J J Jazz* (M-Sat. 2-3 p.m.)

PENNSYLVANIA

Allentown: Kerm Gregory; WAEB-790; *Discapodes* (M-F 4-6 p.m.) *Paging the Stars* (M-F 9-10 p.m.)

Philadelphia: Jerry Grove; WDAS-1480; *Jazz of Midnight* (M-Sat. 12:15-1:15 a.m.) *Night Sounds* (M-Sat. 1:15-2 a.m.)

Philadelphia: Irv Morgan; WRTI-FM-90.1; *Dine with Music* (M-F 5:35-6:30 p.m.)

Pittsburgh: Dwight H. Cappel; WWVW-970; *Collector's Corner* (Sun. 10:15-10:45 p.m.)

Pittsburgh: John Leban; WCAE-1250; *Jazz at the Philharmonic* (Th. 10-10:30 p.m.) *Jazz Saturday Night* (Sat. 10 p.m.-1 a.m.)

Pittsburgh: Bill Powell; WILY-1080; *jazz portion of the Rock and Ride Shop* (six days, 4-4:30 p.m.)

Reading: Marilyn Strouse; WEEU-850; *Music in the Air* (five days, 10:30-11 p.m.)

RHODE ISLAND

Providence: Carl Henry; WPFM-95.5; *The Modern Jazz Hour* (Sat. Sun. 11 p.m.-midnight)

SOUTH CAROLINA

Columbia: James Carter; WOIC-1470; *Music Just for You* (Sun. 1-4 p.m.)

Greenville: Jim Whitaker; WCOK-1440; *Jazz on Parade* (Sat. 1:05-5 p.m.)

Laurens: Howard Lucraft; WLBG-860; *Jazz International* (Sat. 5-5:55 p.m.)

Laurens: Paul Wynn; WLBG-860; *Jazzarama* (Sat. 1-4:45 p.m.)

Spartanburg: Ray Starr; WJAN-1400; *The Ray Starr Show* (M-F 12-3 p.m.)

SOUTH DAKOTA

Watertown: Rick Gereau; KWAT-950; *Jazz Incorporated* (six days, 3-5 p.m.)

TENNESSEE

Chattanooga: Ray Hobbs; WDDO-1310, *Night Watchman* (M-Sat. 9:30 p.m.-midnight)

Kingsport: Bill Austin; WKIN-1320; *Second Breakfast* (M-F 8:15-9 a.m.) *Boogie and Blues* (M-F 4-4:30 p.m.)

Knoxville: Jean Brady; WVOL-1130; *Reflections in Jazz* (Tu, Th. 9-11 p.m.) *Progressive Jazz* (Sat. 5-8 p.m.)

Nashville: Bill Allen; WLAC-1510; *Jazz Matinee* (Sat. 1-4 p.m.)

TEXAS

Austin: Larry Jones; KTXN-1370; *Spinner's Sanctum* (M-F 1-3 p.m.)

El Paso: Jud Milton; KRDD-600; *Milton to Midnight* (M-Sat. 11:05 p.m.-midnight)

Hartington: Sam Sitterle; KGBT-1530; *Saturday Session* (5 p.m.)

Houston: Ed Case; KTHT-790; *Swing Session* (M-F 8:05-8:45 p.m.)

Kingsville: Jake Trussell; KINE-1300; *Jam for Breakfast* (M-Sat. 7-7:30 a.m.) *Jam Session* (Sat. 4-5 p.m.)

UTAH

Salt Lake City: Ray Briem; KLBZ-570; *Kool Klub* (Sun. 11 p.m.-1 a.m.)

VIRGINIA

Norfolk: Roger Clark; WNOR-1230; *Roger Clark Show* (nightly midnight-6:30 a.m.)

Roanoke: Andy Peterson; WSLV-TV; *P.M. with Peterson* (five days 2-2:30 p.m.)

WASHINGTON

Seattle: Don Elnarson; KIRO-710; *Dixieland* (M 11 p.m.-mid.)

Seattle: Dave Page; KIRO-710; *KIRO Paging* (Tu-F 11 p.m.-mid., Sat. 3:5-4:5 p.m.)

WEST VIRGINIA

Charleston: Bob Barron; WGKV-1490; *Bob Barron Show* (M-F 3-5:30 p.m.); *Mellorama* (M-F 6-9 p.m.)

WISCONSIN

Kenosha: Joe Igo; WLIP-1050; *The Music Is Joe's Idea* (Sat. 10:15 a.m.)

Madison: Bill Dykes and Tom Kammer; WISC; *WISC-FM-1480, 98.1; Bandstand* (M-F 7:30-10 p.m.)

Milwaukee: Stuart Glassman; WRIT-1340; *Jazz for a Sunday Evening* (10 p.m.-midnight)

CANADA

Montreal: Henry F. Whiston and Ted Miller; CBM, CBM-FM-940, 95.1; *Jazz at Its Best* (Sat. 10:30 a.m.-noon); *Trans-Canada Dances* (Sat. 11 p.m.-midnight)

Toronto: Del Mott; CJBC-860; *Mott's Music* (M-F 1-2:30 p.m.)

Windsor: Kenn Bradley; CKLW-800; *Sleepwalkers Serenade* (Tu.-Sat. 12:05-1:30 a.m.)

WGN-1340; Jazz
 AM, FM. 1310.
 m., Sat. 4:30-5
 Rex Dale Show
 D; Tom Brown
 Good to Be
 Bill Gordon
 45:5-45 p.m.)
 JMO-1540; J J
 90; Discapades
 M-F 9-10 p.m.)
 1490; Jazz at
 Night Sounds
 FM-90.1; Dine
 WSW-970; Cal.
 p.m.)
 Jazz at the
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 Down Beat

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LIFE

"Expert touch is displayed by Andy Marsala, 14, as he fingers his alto sax in *Ghost of a Chance*, Marshall Brown conducting. Some critics have said Marsala is good enough to play in any band in U. S. . . ."

(photo caption)

THE NEW YORKER

"... The principal soloist, an alto saxophonist named Andy Marsala . . . played — with a stone face — exactly as if he were Charlie Parker. . . ."

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